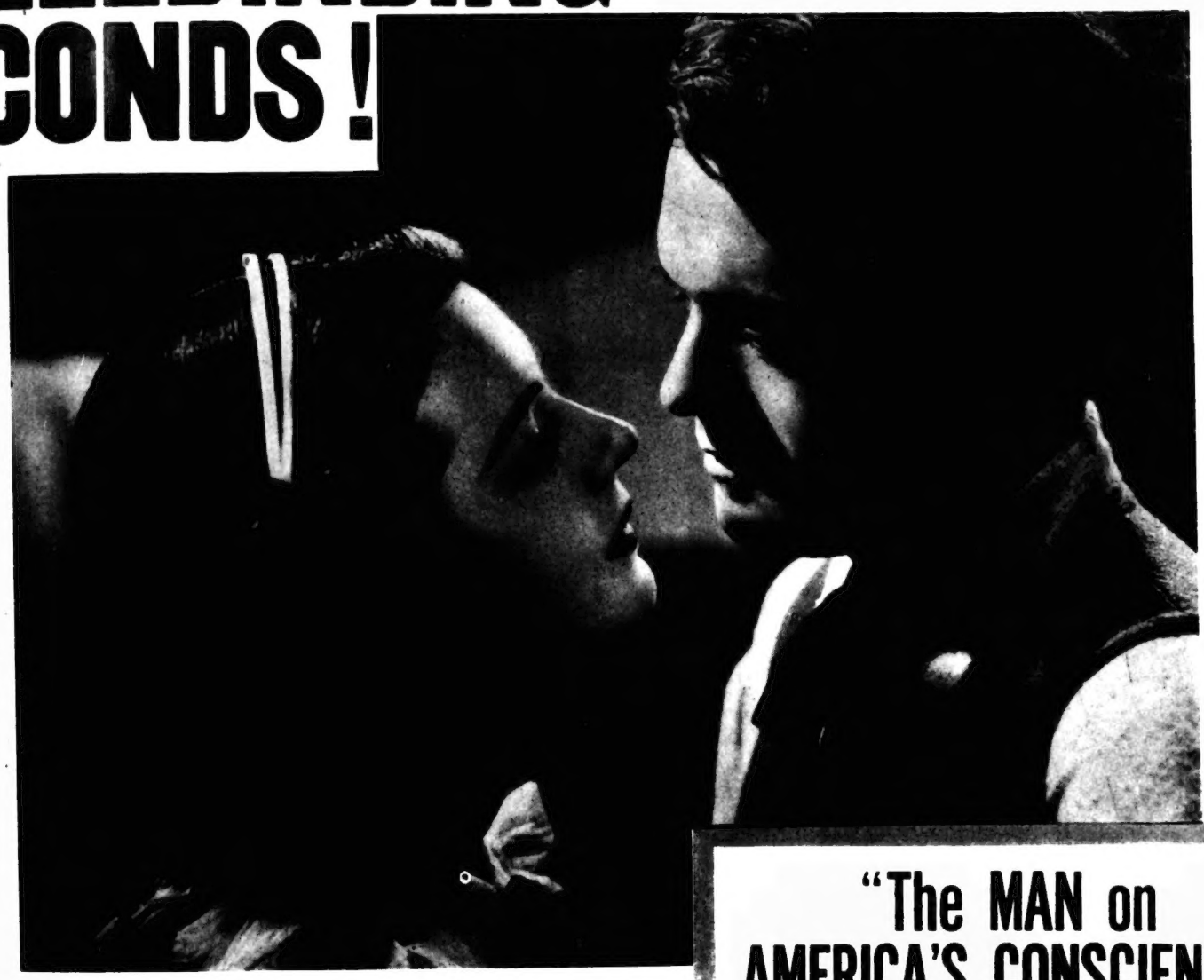
Kine WEEKLY

The New C.E.A. President

See page 3

ONE OF TODAY'S 6,180 SPELLBINDING SECONDS!



Not for one second of its 103 minutes' running time will "THE MAN ON AMERICA'S CONSCIENCE" relax its grip on your heart, your emotions, your enthusiasm as a showman!

"The MAN on AMERICA'S CONSCIENCE"

with

VAN HEFLIN
LIONEL BARRYMORE
RUTH HUSSEY

Directed by WILLIAM DIETERLE
Produced by J. WALTER RUBEN

Metro-GOLDMINE-Mayer

Silver Queen
starring
GEORGE BRENT
PRISCILLA LANE
with BRUCE CABOT · LYNNE OVERMAN · EUGENE PALLETTE
Directed by LLOYD BACON
PROVINCIAL TRADE SHOWS
CARDIFF Empire
Friday March 12 . 11 a.m
LIVERPOOL Trocadero
Friday March 12 10.45 a.m.
NEWCASTLE Queens
Friday March 12 10.45 a.m.
UNITED ARTISTS

KINEMATOGRAPH WEEKLY, 11/3/1943

Kinematograph WEEKLY

No. 1,873. Thursday, March 11, 1943. Vol. 313

C.E.A. MEMBERS WELL SATISFIED

Quiet Annual Meeting

HARRY SIMPSON'S RESOLVE

MEMBERS of the C.E.A., assembled at the Grosvenor House Hotel for their annual general meeting, were obviously very well satisfied with the year's work. They were in very good strength, and very good spirits, but so far as criticism of the report or policy of the Association is concerned there was none.

Harry Simpson, who comes up from the smallest branch of the C.E.A. to the President's chair, pointed to this as a tribute to the democratic constitution under which they worked. His determination to make unity his aim should be strengthened by the general bearing of members at his first meeting.

The retiring President, W. J. Speakman, received many compliments from every quarter on his conduct of affairs through a difficult period.

E. H. Whittell, moving the adoption of the report, noted an omission in what was a masterpiece of concise narration, the absence of the branch secretary's reports, which had been compiled so well. The Association had contact with eleven Government Departments, and that fact alone was a tribute to Mr. Fuller's skill. Mr. Whittell said they owed double thanks to Mr. Hart in the way he had followed up Trade problems, especially when they remembered the regretted loss of his partner, Mr. Mitchell, in the early months of the year.

H. SIMPSON

Exemplary Report

W. NEWBOULD, seconding the adoption of the report, said he was thankful to the Secretary for the brevity of his report, which was an example to the branch secretaries.

The Secretary was a brave man and optimistic to prophesy that business was going to be better in in the future. He hoped his optimism would be justified.

F. Prior found opportunity to voice a discrepancy between Mr. Fuller's remarks on building of

Continued on page 36

IMPORTANT A.B.C. APPOINTMENTS

Lea in Charge of Theatres, Lewis as P.R.O.

Official announcement has now been made of the appointment of S. K. Lewis to an important executive post with Associated British Picture Corporation.

He becomes Public Relations Officer.

Roland Lea, formerly assisting A. S. Moss, who has been with A.B.C. for 15 years, has been appointed Chief of the Theatre Department of the Corporation.

Arthur Jarratt

RESIGNING FROM G-B.

Arthur Jarratt, for many years booking chief of the Gaumont-British circuit of theatres, is resigning his position, although continuing for a time until his successor is appointed.

The resignation was before the Board of the Corporation on Tuesday, when it was accepted with deep regret. Commander Jarratt is leaving on the friendliest terms with other members of the Board.

The competition for the box of cigars given to the C.T.B.F. by Bert Elton realised £431. The lucky subscriber was Max King.

S.O. BAN ON CHILDREN

Minister Notes Submission

The widespread agitation for a ban upon the attendance of young persons at Sunday kinema shows indicates the existence of a nation-wide movement to obtain Government recognition of the principle by which, it is hoped, children under sixteen will be prohibited from attending kinemas on Sunday.

The C.E.A. contention is that, as the law stands, the inclusion of such conditions are *ultra-vires*, and they are prepared, as in the Weston-super-Mare instance, to challenge the ruling of the licensing authority, even up to the Lords.

Meanwhile, however, advocates of the new regulation are pressing the Government to enforce, nationally, the condition.

In one recent application, the Secretary of State has informed the Crosby (Lancs) Borough Council that "the point raised has been noted for submission in connection with any amendment of the law governing Sunday kinema entertainments."

Meanwhile, the Cornwall County Council has decided to defend any legal action launched by the C.E.A. in respect to the Weston-super-Mare condition and has circularised other local authorities for assistance towards the costs of the action.

R.A.F. THANKS THE INDUSTRY

Lord Riverdale, Chairman of the R.A.F. Benevolent Fund, interpreted the gratitude of the Fund at the Presidential Reception which followed the C.E.A. Annual Meeting in a speech of warm thanks for the effort made by the Trade by which over £202,000 had been added to the Fund's resources.

He presented illuminated addresses to the C.E.A. through W. J. Speakman, to the K.R.S. through F. W. Baker, vice-president, and to Leslie Holderness for the total collected at the Paramount, Birmingham, of £1,328 13s., the highest amount raised by any one theatre.

Lord Riverdale said that the Fund's resources at present were £2,650,000, which would be needed for the education of children of R.A.F. officers and for other purposes.

The Fund was expending more in a day at present than during the whole year of 1938.

He revealed that it was Max Milder who first put up the idea to him that the kinematograph Trade might help and who took him along to Mr. Fuller.

Trade Need for Peace Planning

THE need for early Trade action to plan a constructive policy to meet post-war problems is being emphasised in all sections of the Trade.

The recent Kine. proposal for the institution of a long-term plan for the international distribution of British films has been unanimously endorsed.

The question was again raised by Michael Balcon last week at the meeting of the Producers' Association with the result that a strong committee was set up to consider the matter and report back. Additional approval for our suggestion to meet the demands of the foreign market comes from A. Caplan, influential Lancashire exhibitor, who

Continued on page 36

Korda for M-G-M

A KINE. cable from New York anounces negotiations between M-G-M and Sir Alexander Korda for the latter to head the M-G-M British producing interests.

Conferences with Louis B. Mayer and other executives are taking place on future production policy. Sir Alexander is known to be planning to film Tolstoy's "War and Peace" over here.

Korda states that he and M-G-M will concentrate their efforts in producing war pictures and to aid the war effort.

He and Merle Oberon will leave Hollywood at the end of this month and will make their permanent home in London. Miss Oberon will make no more pictures.

"The Indispensable Feature"

BRITISH MOVIETONE NEWS

A

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

THE FUTURE

TO judge by the general bearing of C.E.A. members at their annual business meeting, an observer might draw unwarrantable conclusions. He might draw the inference that their unity, in times like these, showed but little individual sense of responsibility, and that they were content to let their leaders do all their thinking for them.

We who know them better realise how far from the truth this would be. We, by experience of branch discussions, have learned that the kinema man knows what he wants as well as any business executive in the country, but, equally, he has no wish to interfere with the helmsman of a ship that is sailing on a favourable course.

That is the real meaning of the quiet acceptance by the general membership of the record of achievement presented by their elected leaders. They have chosen people to carry out the line of policy decided upon and corrected from time to time according to their expressed wishes as formulated at monthly meetings, whether of branch or of General Council.

But they are not evading the duty of looking forward. Circumstances are not sufficiently stable for a clear-cut policy to be laid down, but we all have an eye on post-war development even if the first tentative questions are bound up with material possibilities of peace time slumps—a spook effectively debunked by the general secretary, by the way.

One thing is very certain: in the time to come our entertainment Industry will not be a less essential service, and possibilities not only in this country but abroad will have to be constructively considered. Exhibition is, we must always remember, only one section of a vitally important Industry; it is an essential component, but the other sections will have to march forward in step with it.

Long Shots

WHEN W. J. Speakman received the tribute due to him on Tuesday for his great year of office as C.E.A. President, my mind went back to the hotel at Nottingham where two years ago I congratulated him on his appointment as vice-president and wished him all luck. This was following the meeting at which Coun. H. P. E. Mears made a bid for a second year of office as President, and failed to secure the necessary votes. S. K. Lewis thus became President and W. J. went to the vice-chair.

ALMOST apologetically he replied to my good wishes with the recognition that he was not the polished orator that S. K. was, but he hoped that he would be able to serve the Association well notwithstanding his lesser gifts as a speaker.

THAT he has done so, and acquitted himself admirably was shown at Tuesday's meeting when loud applause greeted the recognition of his gifts. Imperturbability, a good-humoured reception of the knocks which came his way, tact when necessary, outspokenness when desirable, have carried him through a difficult year in which a man of many words might have found the going more difficult.

MONTHS ago, one who had worked under him, and had learned too late of a presentation which had been made to him, wrote to the KINE. a letter in which was the following: "I only wish I had known that there was a presentation being made, as I would like to have been associated with it; I have the greatest and warmest feelings for Billie Speakman, who is one of those rare specimens, a showman and a gentleman."

WILLIE HALL, acting as vice-president of the British Film Producers' Association, did the honours very pleasantly when members met last Thursday to greet J. Arthur Rank and wish him well in his new dignity as president. The affair went off very happily and justified the term of the invitation "informal."

MR. RANK'S bearing and his acknowledgment of the welcome tendered to him certainly impressed the membership, who were not unnaturally anxious about such an election in times like these. Their new chief showed himself as a man of considerable public spirit; in fact, he definitely laid down the rule that an official had better make way for others unless he felt he was giving something to his Association, rather than getting something out of it.

HE was clearly very touched by a gift he had received that morning—John and James Woolf had sent him the watch always worn by their father, Mr. Rank's old friend and predecessor. The success of the Association meeting later in the day was a good beginning to an important stage in the progress of the B.F.P.A.

F. W. MORRISON yesterday achieved the dignity of becoming the "father" of the C.E.A. General Council, the regretted non-placing of Major Gale, with whom he has been running neck-and-neck during recent years, having placed him ahead. And Freddy, too, is within a few days of his seventieth birthday. There have been few more assiduous members of the General Council than he, and to attain to this position, which links up the old Trade with to-day's, is a matter for congratulation which his fellow-members have not been slow to recognise.

AT the Presidential reception, Tommy France and his helpers were busy putting on the finishing touches to that cigar competition by which Tommy expects to gather in something like £400 to the Benevolent Fund's coffers. And Bert Elton, the donor of the cigars, was acting as whipper-up, dragging one after another to the "stake" and helping to rake in the shekels.

THE illuminated addresses which were handed over to the C.E.A. and K.R.S. by Lord Riverdale, together with that given to Leslie Holderness for being the highest theatre score, were the subject of great admiration from assembled guests at the reception. There was nothing flamboyant about them—no nose-dive bombers or other symbols—just artistically executed addresses, which will be greatly treasured.

LESLIE HOLDERNESS told me it is his intention to hand over his to the Lord Mayor of Birmingham in recognition of the fact that it was the people of Birmingham and not him to whom the credit is due. So look out for a dignified presentation on the stage of the Paramount with Leslie telling the assembled patrons that the address is really a testimony to their own patriotic effort.

IT isn't easy to digest statistics quickly. That being so, it was natural that at the combined meeting of renters and exhibitors on Wednesday week, the exhibiting side found itself needing a time-lag before asking questions upon the document placed new before them.

MAJOR BAKER'S accountancy mind quickly set right any misconceptions, and his lucid explanations satisfied any questioners on the mathematical side of the scheme. W. R. Fuller, who has had more official interviews with Government Departments than anyone else in the Trade, was endeavouring to see the renters' submissions through Board of Trade eyes, lest some unnoticed flaw should weaken the submission of the case.

WELL, it is in now, and the experts at Millbank are scanning it closely, I have no doubt. Dr. Hugh Dalton, a train economist, is to see it personal and on his decision very mu rests. It may be announced th week.

AS a result of sales of his bo let. "Fifty Enterta Years," a history of the Bris Palace Theatre, which he pu lished on the occasion of the ju lee of the theatre last De George H. Blackburn, manager the house and treasurer of Bristol branch, has been able send £30 to the C.T.B.F. and to the Gaumont-British Bene lent Fund. Mr. Blackburn has ceived requests for copies from over the country.

WHEN awards link themsel up to dollars, the golden s shine lightens very considera the horizon. "In Which Serve," granted a speci A.M.P.A.S. award for the b foreign film in America, is rak in dollars in the States, and "4 Parallel," which gained Eme Pressburger an "Oscar" for brilliant script of the film, already grossed over 1,300, dollars in the U.S.

"DESERT VICTORY" had tremendous West E première at the Odeon Theatre Friday night in the presence o large and distinguished audie The theatre was packed w people anxious to see this hist cally important film of the Eig Army's great advance across desert to hoist the Union Jack Tripoli, which has had such widely enthusiastic Press.

PIPERS of the Royal Sc Guards filed through foyer and the stalls to the sta where they played Scotch tu against an enormous backcloth which were the famous words which General Alexander told Prime Minister that he had f filled his instructions to clear Axis troops out of Egypt a Libya.

IN his compilation of "Des Victory," Dave Macdon and the staff of the Army Fi Unit have done a job of work wh thoroughly justifies the praise has evoked. Macdonald, n Lieut.-Colonel, is taking, I he a copy of "Desert Victory" Washington, where he will pres it to President Roosevelt, at same time handing over to President a personal letter fr the Prime Minister.

AT a dance held at the Geo Hotel, Kettering, in aid of t Red Cross Prisoners of War Fu organised by the British Legi Jack Goldy, manager of the Reg was asked to raise funds by auction of four bananas, lemon and half a bottle whisky. These realised £8. He was not qui sat fied with this, and being an professional violinist, offered play a waltz with the band p viding a collection was made this dance. This realis £6 4s. 3d., the most, I think, th any violinist has ever received playing one waltz!

THE SPECTATOR.

Close-Ups

by

SCREENCOMBER

Parlez-moi Lamarr

IN advertisements for "White Cargo," M-G-M ask: "Will you ever forgive us for saying that Hedy is lamarrvellous in her lurong?"

We'll go further, we'll aid and abet you! Here are some additional lines: "I'm Hedy for Lamarr's Round-Up," "She Done Him Lurong," "More lamarrous than ever," "The film you've yelled and lamarred for."

And how about "The Umphedy Poo Girl?" which, of course, means the girl with that little bit lamarr. Well, there you are, Mervyn. That's all there is; there ain't lamarr.

Critical

PAUL LE POER TRENCH—
Isn't he "Sitting on the Fench"?
Why, Good Hubbins,
We must be mixing him with Gubbins!

Veteran Memories

I WONDER if the writer of the above reminiscences remembers my early experiments in kinematography? It was while I was official photographer in the Crimea and I had the good fortune to secure shots of the Charge at Balaclava. Of course, the Light Brigade did not come into prominence until years later when Errol Flynn led the charge, so perhaps these earlier pictures did not gain the screening they deserved.

A series of still pictures were taken at various points. The photographs were joined up in a great circle and the viewer fitted with blinkers. He then ran round and round casting quick sideways glances at the pictures, the blinkers taking the place of the projector shutter, thus an illusion of movement was given the stills.

Later, when he hit on the idea of revolving the stills around the viewer, we were able to persuade the film critics to see them, providing we had somebody standing by to move their heads and save them the tedious business of moving their own.

Tragedy occurred when one publicity representative gave a viewer's neck too sharp a twist and broke his bl——his blooming neck.

I understand the Ministry of Information will be issuing this unique official record of "The Charge" almost any day now.

Correction

THROUGH a printer's error, the name appeared as Leisurely Howard.

Low Feller

A SEQUEL to "The Life and Death of Colonel Blimp" will be called "To Hell With Colonel Blimp." It will be a FitzPowell Travelogue.

This Unfair World

WHEN we go on a jag it's the Editor who gets the headache.

Man-power Hint to U.S. Trade

"Kine." Cable from "Motion Picture Daily"

THE WAR MAN-POWER Commission holds that distribution and exhibition is non-essential, but states it will investigate and discourage threats of its agents to force such employees into war work before their actual call. An exhibitor delegation conferred with the War Man-power Commission on the acute man-power problem, seeking exemptions for projectionists and managers unsuccessfully.

LOWELL MELLET, Office of War Information film head, commends the Industry co-operation and disavows a Government intent to interfere or dictate production.

R. G. SOMERVELL and George Archibald were lunched by the Industry and newspaper executives without Trade significance; an informal discussion on Anglo-American relations.

FRANCIS L. HARLEY is awaiting transportation. It is reported he has a new five-year contract in the drafting.

M-G-M appeals against the 1A conscription classification of Mickey Rooney on the grounds that he is essential.

ACADEMY AWARDS FOR "MRS. MINIVER"

"In Which We Serve" Best Foreign Film

The M-G-M production, "Mrs. Miniver," has been granted the Motion Picture Academy's award for the best film of the year. "In Which We Serve" (Noel Coward-Two Cities) was voted the best foreign film, and "49th Parallel" (Ortus) was given the prize for the best original story.

Best film, "Mrs. Miniver." Best direction, William Wyler ("Mrs. Miniver").

Best female performance, Greer Garson ("Mrs. Miniver"); best male performance, James Cagney ("Yankee Doodle Dandy"); best female secondary performance, Teresa Wright "Mrs. Miniver"); best male secondary performance, Van Heflin ("Johnny Eager").

Best-written screen play, "Mrs. Miniver"; best original story, "The Invaders" ("49th Parallel"); best black-and-white kinematography, "Mrs. Miniver."

Sidney Franklin won the Irving G. Thalberg Memorial Award for his production of "Random Harvest."

Special award to "In Which We Serve," best foreign film; best documentary, "Moscow Strikes Back."

Walt Disney awarded a prize for his cartoon, "Der Führer's Face," and Irving Berlin an award for his song "White Christmas."

President Roosevelt and other high Government officials, in messages to the Annual Academy Awards Fête, hailed the Industry's war contributions.

Prepare Now for Post-War Revival

CAPLAN'S FILM PLAN

WARM support for the Kine. proposal to formulate a film plan for the post-war period is contained in the following letter from A. Caplan, ex-chairman of the Manchester and Salford Branch.

He is inspired to do this by the article, "Meeting Europe's Post-War Film Needs," published in our issue of February 18, which he declares is very timely and merits the close attention of all film producers and distributors.

What a wonderful opportunity there will be for British films in the foreign market after the war. The overseas markets will then be wide open for good film entertainment, and if we could make immediate plans to provide a fraction of the enormous European future film needs, so that as soon as the war is over film distribution centres could be opened in all the important capitals of Europe, on similar lines as the American film exchanges before the war, we ought

Continued on page 21

Death of Merthyr Manager

The death has occurred of Ernest Arthur Kent, manager for many years of the Palace Kinema, Merthyr Tydfil, and previously manager of the Theatre Royal, Merthyr Tydfil. For the past three months he had been unable, through illness, to be at his post at the Palace.

Aberdeen is to continue for another month the experiment of having one kinema open on Sunday. This has been decided by Aberdeen magistrates after a conference with representatives of all the interests concerned. They also made strong recommendation that the charge for admission for members of the Forces should be reduced from a shilling to ninepence.

From Our Letter Bag.

THANKS FOR AID TO N.A.T.K.E.

Managers Benefit

WOULD you please permit me the use of the columns of your paper to record my thanks to the considerable number of managers who have written me during the past few days, appreciating the N.A.T.K.E.'s latest success with the C.E.A. for a new war bonus agreement, by which their staffs secured substantial increases. Pressure of work makes it impracticable for me to reply to these letters separately.

These managers have themselves benefited by the N.A.T.K.E.'s war bonus agreement, in that a large number of proprietors, including some of the circuits, have granted to their managers the war bonus rates which have been secured by the N.A.T.K.E. for other employees. It is encouraging to have these letters of appreciation from so many individual managers, and would they please accept this letter in grateful acknowledgment?

I wish to take this opportunity publicly to express my own appreciation and high regard to those exhibitors and boards of directors of large and small companies who have decided to give their managers the war bonus rates provided in the N.A.T.K.E. agreement.

This gesture by many of the proprietors is all the more pleasing because it is made spontaneously and gratuitously. Nevertheless the Committee of the Cinema Managers' Association and myself feel that this expression of our gratitude should be made to the circuits and other exhibitors affected, through the columns of your paper.

T. O'BRIEN,
General Secretary N.A.T.K.E.

Film Stock Economy Plans Submitted

Following combined meetings of renters, exhibitors and news-reel producers during the last week a deputation representing all three interests attended the Board of Trade on Monday. No official statement was forthcoming, the Department wishing to examine the case presented and report to the President.

The deputation was composed as follows:—

C.E.A.: W. J. Speakman, A. W. Jarratt, E. Lightfoot, E. J. Hinge, W. R. Fuller.

K.R.S.: S. W. Smith, F. W. Baker, S. Eckman, R. P. Baker, K. N. Hargreaves.

Newsreels: Sir Gordon Craig, S. F. Ditcham, W. J. Gell, Castleton Knight, C. T. Cummins.

At Wednesday week's joint meeting of the renters and exhibitors under the chairmanship of W. J. Speakman, C.E.A. President, the renters produced a scheme whereby it was held, a saving in copies printed could be effected which would avoid any necessity to cut programmes in theatres.

This was examined in some detail, and its general purport was embodied in the joint statement contributed to by newsreels and C.E.A. which was submitted to the Board of Trade on Monday.

Exhibitors' representatives asked for assurances that under the renters' scheme the quality of films would be maintained.

The joint committee appointed to draft the submissions was composed as follows:—K.R.S.: F. W. Baker, K. N. Hargreaves; C.E.A.: W. J. Speakman, W. R. Fuller, Newsreels: W. J. Gell, S. F. Ditcham.

W. J. Gell, C.B.E., of Pathé, has been on a brief visit to Northern Ireland, and has had chats with members of the Trade on a number of important matters, including film condition.

Clones and Cavan Councils have passed resolutions supporting the Dundalk resolutions to the Eire Government asking for stronger films censorship and supervision of kinemas for children.

Ruth Hussey, Van Heflin and Lionel Barrymore in a scene from M-G-M's film THE MAN ON AMERICA'S CONSCIENCE

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 11 AND WED., MARCH 17

Thursday

Off the Beaten Track *(G.F.D.)*

G.F.D. Private Theatre. 10.30 a.m.

Cast: The Ritz Brothers, Carol Bruce, Dick Foran, Grace McDonald, Johnny Downs, William Demarest. **Director:** Edward F. Cline.

The Ritz Brothers go to the aid of a summer theatre run by Joan Barry, which has been the scene of two murders, in consequence of which the show may have to close. Mysterious things start to happen to the three crazy brothers, and it is with great difficulty they are persuaded to stay. In the end they manage to unmask the murderer of the previous guest artistes—a clarinet player in the band, who has a gun hidden in his instrument—and save the show. Fun, mystery and music are the entertainment highlights, with the Ritz Brothers' own special brand of craziness predominating the film.

Flying Tigers *(British Lion)*

Rialto. 10.45 a.m.

Cast: John Wayne, John Carroll, Anna Lee, Paul Kelly, Gordon Jones, Mae Clark, Addison Richards, Edmund MacDonald, Bill Shirley, Tom Neal. **Director:** David Miller.

John Wayne, as the leader of a squadron of fighter pilots who shoot down Jap bombers over the Burma Road, finds his outfit sadly short of men and materials. He recruits his old pal John Carroll, whose cheerful egotism piques the other Tigers.

When news is broadcast that Pearl Harbour has been bombed an official from Rangoon arrives to tell Wayne that the Tigers' responsibilities are now increased, and the first of their new jobs will be to destroy a vital and heavily defended bridge across which an ammunition train is soon to pass. The job is almost certain suicide, and John Wayne decides to do it himself. He loads an old transport with crates of nitro-glycerine, but John Carroll hears of this intention and stows away in the 'plane. When Wayne discovers this it is too late to land and unload Carroll, and when Carroll apologises Wayne allows him to remain. They destroy the bridge, but the train has already passed. Their aircraft is hit, and so is Carroll, but Wayne does not know this. They decide to bale out, but as soon as Wayne has jumped Carroll returns to the controls; and, with the last of his strength, drives the 'plane straight at the ammunition train, sacrificing his life for the principles that lay behind the deeds of the "Flying Tigers."

The Man on America's Conscience *(M-G-M)*

Own Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Lionel Barrymore, Van Heflin, Ruth Hussey, Marjorie Main. **Director:** William Dieterle.

This is a biographical drama of the backwoods tailor who rose to become 17th President of the United States.

In filming the life of Andrew Johnson, M-G-M also has turned a penetrating searchlight on a little-known period of American history—the Reconstruction. How a once-illiterate tailor's apprentice follows Abraham Lincoln into the White House, his efforts to patch a nation tattered by Civil War, and his subsequent near-impeachment, form the theme of a highly entertaining historical document. Van Heflin, in this the title rôle, has been handed the sturdiest characterisation of his film career.

Lionel Barrymore plays Thaddeus Stevens, hard-fighting politician. As Stevens, Barrymore instigates the first impeachment proceedings ever to be brought against an American President.

Ruth Hussey turns in a shining characterisation as Johnson's steadfast wife, Eliza, the village librarian, who encourages and inspires her husband throughout a tumultuous political career.

The Fighting Spirit of France *(British Lion)*

Own Theatre. 2.30 p.m.

A documentary film, realised by the Fighting French Film Unit. Produced by Maxime J. de Cadenet.

This short feature presents the climacterics of Fighting French achievement since their formation in 1940. Starting with the evacuation of Dunkirk and the proclamation by General de Gaulle, the film goes on to show H.M. King George VI inspecting Free French troops in England. The scene then shifts to the Libyan battlefront, where extracts from land and air action at Bir Hacheim and Halfaya Pass are demonstrated.

The fighter squadron "Ile de France" is shown in England, taking off on a sweep over France; and the French destroyer *La Combattante* is shown in process of erection at an English shipyard. After a further survey of similar action highlights, the picture ends with a shot of the Italian flag being hauled low in South Tripolitania and being replaced by the French flag.

When We Are Married *(Anglo-American)*

Cambridge Theatre. 2.30 p.m.

Cast: Sydney Howard, Raymond Huntley, Ernest Butcher, Olga Lindo, Lloyd Pearson, Marian Spencer, Ethel Coleridge, Barry Morse and Lesley Brooks. **Director:** Lance Comfort.

Produced by John Baxter and directed by Lance Comfort for British National, this screen version of J. B. Priestley's great stage hit of the same name, is claimed to be one of the comedy hits of the year. It is the story of three respectable Yorkshire chapel-going couples who, on the eve of the celebration of their twenty-fifth wedding anniversary, discover that they are not married. The complications that ensue are numerous and diverting. Sydney Howard, making a return to the screen after some month's absence, appears as the Press photographer, while in addition to the cast mentioned above there are George Carney, Patricia Hayes, Cyril Smith, Marjorie Rhodes and Lydia Sherwood.

Shadow of a Doubt *(G.F.D.)*

G.B. Private Theatre. 2.30 p.m.

Cast: Teresa Wright, Joseph Cotten, Macdonald Carey, Henry Travers, Patricia Collinge, Hume Cronyn. **Director:** Alfred Hitchcock.

In Hitchcock's latest film Uncle Charlie, murderer of rich widows, tries to escape the police by visiting his sister's family in California. Posing as a rich business man needing a rest, he is welcomed with open arms, especially by his sister, who wants to mother him, and by his niece, young Charlie, who has made her uncle the cherished idol of her young dreams, although she has never met him.

Uncle Charlie soon becomes one of the leading lights of the town. He gives money freely to charity and buys expensive presents for the family. Then two detectives arrive. One of them, Jack Graham, falls in love with young Charlie, and in order to protect her from her uncle, he tells her of his suspicions.

Graham promises her that if she will help them and will get her uncle out of town, they will wait until he is away before arresting him. With great difficulty she gets Uncle Charlie to leave town, but when his train goes he manages to get young Charlie aboard and tries to kill her by pushing her out of an open door. Instead, he falls out himself under the wheels of an approaching train.

Friday

Bells of Capistrano *(British Lion)*

Rialto. 10.45 a.m.

Cast: Gene Autry, Smiley Burnette, Virginia Grey, Lucien Littlefield, Morgan Conway, Claire DuBray. **Director:** William Morgan.

For many years Morgan Conway, rodeo proprietor, has been trying, by fair means and foul, to take over a rival rodeo show owned by Virginia Grey. Morgan Conway is also desirous of taking over Miss Grey.

At the height of a fierce battle between the two shows, Gene Autry and Smiley Burnette arrive on the scene and put an some rescue work; but the people involved in the brawl are taken to gaol by a group of deputy sheriffs.

Great crowds are attracted to the gaol by Gene's guitar and singing, and Virginia Grey engages him for her show as a "singing cowboy." Autry not only skyrockets the show's box-office receipts, but saves Virginia from injury in an accident by some neat riding.

Monday

Youth on Parade *(British Lion)*

Studio One. 11 a.m.

Cast: John Hubbard, Ruth Terry, Martha O'Driscoll, Tom Brown, Ivan F. Simpson, Charles Smith, Lynn Merrick. **Director:** Albert S. Rogell.

Rebellious against the disciplinary routine of Professor of Psychology John Hubbard, the students of Cotchatootamee University, led by Martha O'Driscoll, engineer a hoax on the professor involving the creation of a mythical "brains" student.

The brightest of the collegiates submit papers, all marked "by Patty Flynn." "Miss Flynn" easily wins top honours, and the exultant professor and Dean Ivan Simpson set aside a day for paying tribute to the erudite but non-existent lady.

This move is unexpected by the students, but Tom Brown overcomes the difficulty by persuading Ruth Terry, a Broadway dancer, to impersonate Patty Flynn for the benefit of the professor and the dean. Ruth completely fools the two learned men, and, furthermore, the professor falls for her.

Tuesday

The Black Swan *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Tyrone Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell, George Sanders, Anthony Quinn, George Zucco. **Director:** Henry King.

Rafael Sabatini's immortal romance of the high seas filmed in vivid Technicolor.

"The Black Swan" is a lusty, swashbuckling tale of the colourful days on the Spanish Main when pirates were bold and battled for love, gold and adventure.

The dashing, daring rôle of Captain James Waring, the handsome dare-devil buccaneer who plunders a ship's booty or a lady's lips with equal abandon, is tailor-made for Tyrone Power, who is teamed romantically with lovely Maureen O'Hara for the first time. And who better for his swarthy, two-fisted brother brigands of the sea than the screen's most hissable characters actors—Laird Cregar, Thomas Mitchell and George Sanders?

Director Henry King has managed to have recaptured boldly all the [illegible] romance, turbulent [illegible] paced action, lusty fury, [illegible] haughty beauty, blazing [illegible] bloodthirsty sword-play [illegible] roaring pirate yarn.

Everything Happens to Us *(G.F.D.)*

G.F.D. Private Theatre. 10.30 a.m.

Cast: The Ritz Brothers, Joan Fraze, Robert Paige, June Lyxie, Paul Hurst, Edmund MacDonald, Leon Lubin. **Director:** Harold Young.

The three Merry Madcaps and two young actresses, Susie and Madge, are thrown out of work by the closing of their show. They decide to try their luck in Hollywood, but by the way there their car breaks down and their money runs out.

Continued on page 36

"BUTCHER'S

have a winner—it can be unreservedly recommended as good variety entertainment plus a pleasing sentimental story."

IMPARTIAL FILM REPORT

C.E.A. marks 8¼

"Here's all you want with the top-liners doing their stuff, and a good story. This is real entertainment."

FAULKNER'S FILM REVIEW BOOKING BULLETIN

"Booking for all classes."

KINEMATOGRAPH WEEKLY

"A good story, well told and acted—one of the best of its type yet made."

FAULKNER'S FILM REVIEW

"Clear-cut Box-Office Winner for Popular Showmen."

THE CINEMA

JOY

"Homely story of friendship and family woven into pageant of highlights of recent events, and introducing dozens of favourites of variety."

THE DAILY FILM RENTER

BUTCHER'S FILM SERVICE LTD.

175, WARDOUR STREET, LONDON, W.C.1

F. W. Baker, Managing Director Tel.: Gerrard 7282

B-7 10

—BUT THINGS ARE ROSIER WITH M-G-M!

Maybe others have to worry — Leo wouldn't know. He's not pessimistic, or optimistic . . . just certain.

Because, no matter what the calamity-howlers say or do, M-G-M will keep faith with its exhibitor friends; and maintain its well-established release schedule of one film per week during 1942-3 season.

Therefore, forget about "drastic product slashes." You still have M-G-M . . . not for just a week, not for just a season, but ALWAYS!

See what we mean?

BESIDES INCOMPARABLE "G.W.T.W.", IMMORTAL "MINIVER", SENSATIONAL "FOR ME AND MY GAL" AND ALL THOSE BIG M-G-M RECORD-BREAKERS ALREADY RELEASED....

11 Ready for Release!

"PIERRE OF THE PLAINS"
Carroll, Hussey.
"RANDOM HARVEST"
Colman, Garson.
"WHITE CARGO"
Lamarr, Pidgeon.
"WHISTLING IN DIXIE"
Skelton, Rutherford.
"EYES IN THE NIGHT"
Arnold, Harding.
"Dr. GILLESPIE'S NEW ASSISTANT"
Barrymore, Peters.
"JOURNEY FOR MARGARET"
Young, Day.
"ANDY HARDY'S DOUBLE LIFE"
Rooney, Stone.
"CARGO OF INNOCENTS"
Taylor, Laughton, Donlevy.
"KEEPER OF THE FLAME"
Tracy, Hepburn.
"MADEMOISELLE FRANCE"
Crawford, Wayne, Dorn.

10 More Completed!

"HAPPIDROME"
Original B.B.C. Cast.
"THE MAN ON AMERICA'S CONSCIENCE"
Heflin, Barrymore, Hussey.
"THREE HEARTS FOR JULIA"
Sothern, Douglas.
"CABIN IN THE SKY"
Waters, Rochester.
"APACHE TRAIL"
Nolan, Lundigan.
"ONCE UPON A THURSDAY"
Hunt, Carlson.
"TISH"
Main, Pitts.
"OMAHA TRAIL"
Craig, Jagger.
"NORTHWEST RANGERS"
Craig, Lundigan.
"A STRANGER IN TOWN"
Morgan, Carlson.

Carried Forward 21

14 Editing!

"PILOT No. 5"
Tone, Kelly.
"PRESENTING LILY MARS"
Garland, Heflin.
"DU BARRY WAS A LADY"
(TECHNICOLOR) Skelton, Ball.
"LASSIE COME HOME"
(TECHNICOLOR) McDowall, Crisp.
"THE HUMAN COMEDY"
Rooney, Morgan.
"HARRIGAN'S KID"
Readick, Gargan.
"SLIGHTLY DANGEROUS"
Turner, Young.
"THE YOUNGEST PROFESSION"
Weidler, Arnold.
"ASSIGNMENT IN BRITTANY"
Aumont, Peters.
"SABOTAGE AGENT"
Donat, Hobson.
"AIR RAID WARDENS"
Laurel, Hardy.
"SALUTE TO THE MARINES"
(TECHNICOLOR) Beery, Bainter.
"PRIVATE MISS JONES"
(TECHNICOLOR) Grayson, Iturbi.
"Dr. GILLESPIE'S CRIMINAL CASE"
Barrymore, Johnson.

21 + 14 — 35

9 Before the Cameras!

"BATAAN'S LAST STAND"
Taylor, Murphy.
"ABOVE SUSPICION"
Crawford, MacMurray.
"I DOOD IT"
Powell, Skelton.
"SWING-SHIFT MAISIE"
Sothern, Craig.
"FACULTY ROW"
Astor, Peters.
"GIRL CRAZY"
Rooney, Garland.
"BEST FOOT FORWARD"
(TECHNICOLOR) Ball, Weidler.
"RIGHT ABOUT FACE"
Kyser, Horne.
"RUSSIA"
Taylor, Peters.

TOTAL: 35 + 9 — 44

WHICH DOES NOT SPELL F-I-L-M F-A-M-I-N-E!

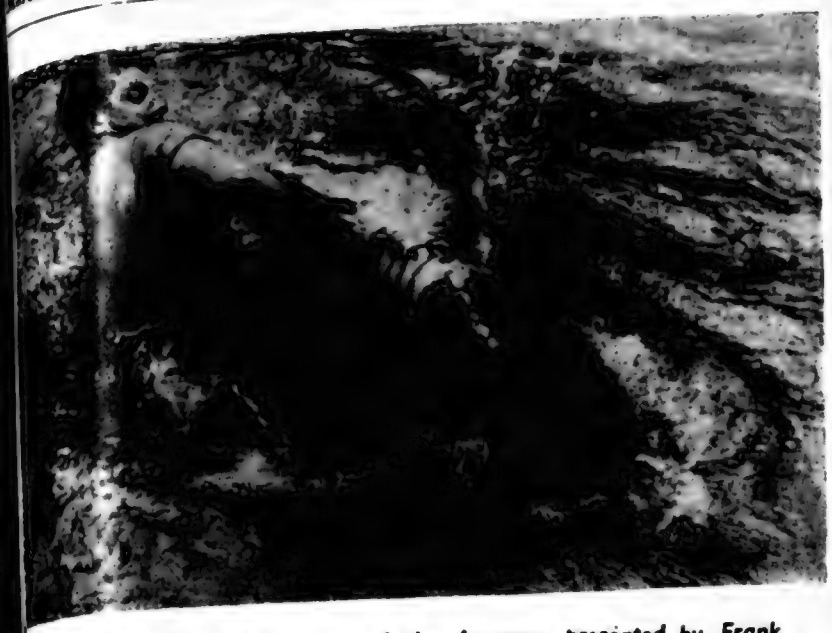
Here's the PICTURE from which the SONG SENSATION was taken!

Walt DISNEY'S
DONALD DUCK
in A Nightmare in Nutziland
Der Fuehrer's Face
IN MULTIPLANE TECHNICOLOR

From To-morrow—
SIMULTANEOUSLY AT FOUR BIG WEST-END CINEMAS!

Greatest Single Reel entertainment novelty since "THE 3 LITTLE PIGS"

Biggest Song Hit since "AFRAID OF THE BIG BAD WOLF"



A scene from JACARE, killer of the Amazon, presented by Frank (Bring 'Em Back Alive) Buck for United Artists' release

£5,000,000 in Pennies

PREMISES HELD IN RESERVE

Rating Appeal

The Hampstead Borough Council is asking other Metropolitan Borough Councils to contribute towards the cost of an appeal case being brought against them by a limited company, who last October were held liable to pay rates on six Hampstead houses, which were being held in reserve in case the West End premises of the company were bombed.

The liability was decided upon by the Hampstead Justices when the Hampstead Council brought proceedings against Associated Cinemas Properties, Ltd., to recover rates on six houses in Frognal Close, Frognal. Now the company has lodged an appeal in the High Court.

At its meeting on February 24 the St. Pancras Borough Council decided to support Hampstead by contributing towards the costs up to a limit of £10.

R.A.F. KINEMA COSTS £4,320

In the House of Commons, on Wednesday, Major Montagu Lyons, asked the Secretary of State for Air if he would indicate the reason for the provision of a new kinema theatre at the Air Ministry; what was the estimated cost, including furnishing; and to what purpose would the existing premises be put.

Captain Harold Balfour replied that facilities were required in the Air Ministry for the exhibition of operational and other technical films to staff officers, who must see, examine and discuss them in connection with their official duties. Up till now, films had been shown under improvised conditions which had a considerable risk of fire. This old accommodation could and would be used for other official purposes, as had hitherto been the case. He was informed by the Minister of Works that the estimated cost of the facilities now being provided was £4,320.

GREAT WORK BY THE RED CROSS

The announcement made by Lord Southwood that the Red Cross Penny-a-Week Fund, of which he is chairman, has now raised £5,000,000 in pennies for the Red Cross and St. John must have given great satisfaction to all those of our readers who contribute to the Fund or who help as honorary collectors.

To-day £75,000 is being raised every week by more than 12 million contributors.

To keep its many humanitarian services in being at the highest possible level of usefulness and efficiency still higher revenue is needed. Employers everywhere are earnestly asked to provide facilities for their workpeople to increase their contributions to the Red Cross Penny-a-Week Fund.

Starvation to Plenty

More first-hand evidence of the good use to which Penny-a-Week Fund contributions are being put comes in the following letter from E. G. Lee, a naval man, who was a prisoner in Tunisia.

"Since coming home from Tunisia where I was a prisoner for 14 months, I felt I must write to the Red Cross to thank them for the very welcome parcels received during our imprisonment. When we were first taken, and for four months afterwards, we were all on the point of actual starvation, the food consisting of a ladle of macaroni and a piece of bread each day. Then the Red Cross parcels arrived. We received one every 10 days, and as far as food was concerned our troubles were over, and we were feeding practically as well as people at home. The cigarette and clothing parcels were also very welcome."

The Regal Cinema, Enniskillen, is arranging special shows for children on Saturday mornings.

DOCUMENTARY ORIGINS AND DEVELOPMENT

THE origins and growth of the documentary film were described last week at the third lecture in the series on "The Cinema," which was delivered by Donald Alexander, the documentary producer and director, at Cambridge.

The subject "Films of Fact" was, he said, capable of subdivision into newsreels, travel films, instructional films and documentaries. Since the war all newsreel material has been pooled under the British Newsreel Association, and is naturally liable to censorship. From the standard newsreel developed the dramatised March of Time, and more recently, the World in Action series, issued by the National Film Board of Canada under John Grierson.

The Documentary

It was out of the travel film that documentary emerged. Robert Flaherty's first film "Nanook of the North," was a depiction of the Eskimo's struggle for food. He followed this with "Moana of the South Seas," to which Grierson applied the caption of "documentary." This was a misleading term, since documentary did not always imply the direct use of reportage or factual accuracy. More was it, as Grierson later said, "the creative interpretation of reality."

The task of documentary was to present groups of people, and their activities to their fellow-beings. Hence there was a cleavage between the real aims of the documentary movement and the short-term war-time propaganda on which it was now engaged.

E.M.B. Pioneer

In 1929, Sir Stephen Tallents formed the Empire Marketing Board film unit, under Grierson, and from that beginning sprang the group of technicians who discovered the social uses of camera.

Robert Donat in SABOTAGE AGENT, forthcoming M-G-M picture

cutting and rhythmic editing. Later on the E.M.B. film unit became the G.P.O. unit, and was now the Crown Film Unit, the sole Government film unit apart from the service units.

On the Continent similar work was done by men like Cavalcanti. Ruttmann and Ivens; more lately in the U.S.A., Steiner and Van Dyke had followed the same path.

Since the outbreak of war, and the consequent demise of the commercial sponsors, most documentary film production in this country had been under the ægis of the Minister of Information.

Integral with this lecture was the screening of a number of early newsreels, one of Lumière, those of Queen Victoria's funeral, the return of troops from the Boer War, and the assassination of King Alexander of Jugoslavia at Marseilles, an excerpt from Flaherty's "Nanook of the North," and "Night Mail," made for the G.P.O. Film Unit by Basil Wright, Harry Watt and Cavalcanti, with Auden's verse and Britten's musical score.

S.O. Complexities at South Shields

APPEAL TO NAVY AFTER MILITARY REFUSAL

A new situation has developed with regard to the question of Sunday opening at South Shields, which has aroused considerable discussion at Town Council meetings. The Town Clerk has submitted to the Watch Committee a letter from the War Office referring to an interview which a deputation from the Council had with that Department, and intimating that the officer who had mistakenly given the certificate under Defence Regulation 42b had decided not to take the matter further, and that the present competent military authority states he does not feel justified in giving a certificate, having regard to the extent of existing facilities for visiting kinemas on week-days.

It was resolved that a deputation comprising the Mayor and Couns. Garnett and Gompertz and the Town Clerk should interview the competent naval authority and ascertain whether he is prepared to issue a certificate.

Failing the issue of a certificate by such officer further representation be made to the competent military authority.

Bristol Kinemas Aid Russia

Two A.B.C. kinemas in Bristol, the King's and Whiteladies', collected between them the sum of over £403 for the Stalingrad Defence Fund.

Prominent citizens who spoke in support of the Fund each day included the Lord Mayor, two ex-Lord Mayors, city councillors, and clergy.

C

20th-FOX PRESENT BIG BOX-OFFICE QUARTETTE

Three in Technicolor

NEVER before, it is claimed by 20th Century-Fox, has any studio delivered such a quartette of big potential box-office winners as "Springtime in the Rockies," "Immortal Sergeant," "Thunder Birds" and "The Black Swan" in the space of weeks.

Exhibitors have already had the opportunity of judging for themselves the terrific money-making possibilities of the Technicolor musical extravaganza "Springtime in the Rockies," and the gripping, inspiring drama "Immortal Sergeant," and they will shortly be viewing the two other productions.

It is difficult to differentiate between the box-office power of these four pictures, but, possibly, the greatest is "The Black Swan," which is described as having literally everything that could be desired in the way of smash entertainment. Rafael Sabatini's rousing story of the sea, brought to the screen in vivid Technicolor, provides more colourful adventure, thrilling action, fiery romance and breathless deeds of daring than any other story ever written of love, gold and adventure.

All the resources of the studio were marshalled to give this spectacular subject the setting it deserved, and touching on this point the *Film Daily* has said: "The smashing progress of the film is a tribute to the quality of Henry King's direction. It's a lusty script of solid proportions that misses no tricks in its quest of material to hold audience interest," and the *Showmen's Trade Review*: "The picture adaptors and technicians have succeeded in portraying in vivid and captivating manner the turgid existence of the gay and carefree, swashbuckling, cutlass-wielding pillagers. Technicolor lends potency to the parade of feminine beauty, picturesque costuming."

A huge cast of big names was selected to bring Sabatini's colourful characters to the screen. As Pirate Captain "Jamey" Waring, Tyrone Power gets every opportunity to display those dashing, romantic qualities that have kept him at the top of the box-office tree for the last five years. Paired with him in the romance is Maureen O'Hara as the spirited damsel, who stands up to a great deal of masterful wooing by the swashbuckling buccaneer before she's won over. The supporting actors include such accomplished performers as Laird Cregar, Thomas Mitchell, George Sanders, Anthony Quinn and George Zucco.

Two More in Technicolor

Two more—"Springtime in the Rockies" and "Thunder Birds"—of these big specials are in Technicolor. "Springtime in the Rockies," with a star-studded cast which includes Betty Grable, John Payne, Carmen Miranda, Cesar Romero, Harry James and his Music Makers, Charlotte Greenwood and Edward Everett Horton, is even more packed with sparkling musical entertainment than any song and dance show yet produced by 20th-Fox.

"Springtime in the Rockies" is scheduled to open at two West End theatres around the beginning of March and will be generally released on April 26.

The other subject, while different in theme, has been produced on the same ambitious scale. This is "Thunder Birds," a spectacular story of the training of air cadets of the United Nations at an airfield in Arizona. Delightful romance has been blended with the dramatic, action-packed story, involving Gene Tierney, Preston Foster and John Sutton, starred with Jack Holt, Dame May Whitty, George Barbier, Richard Haydn and Reginald Denny. William Wellman, the director, is said to have given "Thunder Birds" its full quota of showmanship values, keeping the accent on the thrill-packed action, while a special commentary by John Gunther, famous correspondent, adds to the film's authenticity.

Rounding off this quartette is "Immortal Sergeant," which has been described by Trade show critics as a "superlative box-office hit."

"Immortal Sergeant," which will be released on April 5, is the dramatic picturisation of John Brophy's gripping, inspiring novel of war in the Libyan desert, and stars Henry Fonda and Maureen O'Hara, with Thomas Mitchell, Allyn Joslyn, Reginald Gardiner, Melvyn Cooper and Morton Lowry in other important rôles. This film will also be opening shortly in the West End.

BRISTOL MEETS ON TUESDAY

The Bristol branch monthly meeting will be held on Tuesday next, at the Chamber of Commerce. Probably at this meeting there will be some news of the result of the protest sent by the branch to the General Secretary regarding the omission of the discussion on the grading of kinemas from the report of the General Council's January meeting.

S.O. Grants to S.A.

Cornwall County Council General Purposes Committee have decided to allocate the amount received as charity contributions from kinemas in Falmouth opening on Sundays to Falmouth Salvation Army Hostel (two-thirds) and the Salvation Army Canteen at Gwinear (one-third). The amount available for distribution is £31 5s. 2d.

The licence of Princess, North Promenade, Blackpool, and the Hippodrome, Church Street, have been transferred from Arthur Stanley Moss to Eric Lightfoot.

An action shot of Fred Astaire and Rita Hayworth in YOU WERE N LOVELIER (Columbia), creating new records on release

Columbia's New Stories Signings

SONG AND BAND SCOOPS

THREE big story "buys" are listed among the new signings and latest production news coming from Columbia.

Erik Charrell's original story, "Ten Per Cent. Woman," has been bought by the studio as a starring medium for Rosalind Russell. The story is a comedy of an actors' agency, run by a woman—hence the "10 per cent. touch."

Also bought is "Road to Yesterday," romantic comedy concerning the adventures of a small-town sculptor who falls in love with the widow of one of his subjects.

Third of the new stories bought is "The Home Front," which tells of a "grounded" flyer who tries to do his bit on the home front when he finds that he cannot get into action in the air again.

Jeff Donnell, a Columbia
is said to score in "A Night
ber," the Loretta Young-Br
co-starring mystery-comedy,
shown in this country so
groomed for starring rôles.
the new contract stipulate
actress is to be billed
Donnell.

Lewis Wilson, New York
ing man, 21 years old and 6
will make his film début i
Oberon-Brian Aherne co-starr
by Night."

Columbia's Song Scoop

Three original songs by
have been bought by Colu
forthcoming Ann Mille
musical, "What's Buzzin
The songs are "Three Little
"In Grandpa's Beard" a
Courtin' in the Mountains
studios have offered to
Little Mosquitos," stinging
the world's most unpopular
Mussolini and Hirohito—b
refuses to sell the property
the company has refused
for use of the song in o
films.

Record Band Parade

The largest ready-made
many months will be wai
release of the Ann Mi
"Reveille With Beverly,"
sales of records of the song
the production are any ind
Combined sales of rec
numbers played by Count
Ellington, Frank Sinatra
Brothers, Freddie Slack an
in the picture have alread
18,500,000 mark. In the fi
plays the number highes
national Hit Parade, with
leading the others with h
"One O'clock Jump," whi
leads all other record sale

Ask a Police

Macclesfield Watch Com
days ago, had a pre-view
has been made by a memb
police force, Sergt. Norbu
is instruction to schoolch
guard them from road pe
The film opens with
"Macclesfield Borough
'Road Dangers.'" Then
comes a sequence of str
scenes, each of which d
safety lesson.

Since the beginning of
Olympia, Darwen, where
worth is manager, has ra
various charities. Dur
winter months the total

Tyrone Power and Maureen O'Hara in the Technicolor production BLACK SWAN (20th-Fox)

IT'S STAR-IFFIC!!

It's got

BING CROSBY FOR SONG!

BOB HOPE FOR LAUGHTER!

DOROTHY LAMOUR * PAULETTE GODDARD & VERONICA LAKE IN AN INTRIGUING SONG NOVELTY!

ROCHESTER & KATHERINE DUNHAM IN A SPECTACULAR HARLEM SETTING!

It's got

RAY MILLAND * FRED MacMURRAY LYNNE OVERMAN & FRANCHOT TONE IN AN EXCRUCIATING CARD SKIT!

MARY MARTIN & DICK POWELL WITH THE GOLDEN GATE QUARTETTE IN A SUPERB NOVELTY WHICH SPARKLES WITH RHYTHM!

It's got

MARJORIE 'HOLIDAY INN' REYNOLDS * BETTY RHODES & DONA DRAKE IN A SYMBOLIC SPECTACLE!

A FAST MOVING PLOT WHICH SPARKLES WITH WIT!

COMEDY * SONG & DANCE

Paramount's Paramount Pictures STAMP OF QUALITY

It's got EVERYTHING!!

Paramount's ALL EMBRACING

-BREATH TAKING MUSICAL!

STARRING

★BING CROSBY
★BOB HOPE
★FRED MacMURRAY
★FRANCHOT TONE
★RAY MILLAND
★VICTOR MOORE
★DOROTHY LAMOUR
★PAULETTE GODDARD
★VERA ZORINA
★MARY MARTIN
★DICK POWELL
★BETTY HUTTON
★EDDIE BRACKEN
★VERONICA LAKE
★ALAN LADD
★ROCHESTER

with

★WILLIAM BENDIX
★JERRY COLONNA
★MACDONALD CAREY
★WALTER ABEL
★SUSAN HAYWARD
★MARJORIE REYNOLDS
★BETTY RHODES
★DONA DRAKE
★LYNNE OVERMAN
★GARY CROSBY
★JOHNNIE JOHNSTON
★GIL LAMB
★CASS DALEY
★ERNEST TRUEX
★KATHERINE DUNHAM
★ARTHUR TREACHER
★WALTER CATLETT
★STERLING HOLLOWAY
★GOLDEN GATE QUARTETTE
WALTER DARE WAHL
AND COMPANY

CIL B. DeMILLE
STON STURGES
H MURPHY
GEORGE MARSHALL
PLAY BY HARRY TUGEND
OUNT PICTURE

PEACE-TIME KINEMA PROBLEMS

TRADE MUST BE CONSULTED

SOCIETY of Cinematurians meeting, on Friday, after hearing an address of J. Gomersall, L.R.I.B.A., A.M.I.Struct.E., on "Post-War Kinema Problems," approved the suggestion made by W. Chilton, of J. Frank Brockliss, Ltd., that the council should consider the appointment of a special committee representative of all sections of the Industry.

Its duties would be to approach the Government Departments concerned with post-war planning to request that the kinema Trade should be brought into consultations and to press for a National Building Code for kinemas. He asked the committee to examine the possibility of action along these lines.

Standardise Licences

Mr. CHILTON contended that in view of the magnitude of the services of the kinema Trade to the public, it was entitled to consideration and a voice in the framing of new policies by Government Departments. Licensing conditions throughout the country should be standardised.

Being directly interested in the projection side, he felt that a great need in the post-war years would be for proper facilities for the training of projectionists. In the past this was what happened: A pageboy was given a job in the projection room as a rewind boy. In due course, he learned how to thread films, change carbons, manipulate switches, etc., and became second operator. Two or three years later, with a little extra knowledge, he became chief operator.

That haphazard method of training was not in the best interests of the industry. A determined effort should be made to secure the desired reforms.

Any youth who desired to become a projectionist should be required to undergo a course of training in electricity and engineering and to pass examinations that would enable him to be properly graded and to facilitate his promotion.

Better Projection

If this method were adopted, in a few years' time there would be a much higher degree of efficiency in projection rooms—really the most important parts of kinemas. This would be to the relief of renters who could then be assured that the films would receive the most careful handling.

J. GOMERSALL said he understood the incoming president of the C.E.A. had in mind ideas for a national licensing system which would establish uniform conditions throughout the country. If Mr. Simpson decided to go ahead with this project, he would give him all the help he could

A New Material

T. E. ROBINSON (secretary, Manchester and Salford branch), who spoke from experience of the steel industry, asked whether it might be anticipated that increased use would be made of plastics in the equipment of theatres. Before the war, he felt that the steel era was drawing to a close. How far were plastics likely to be used in place of steel?

He thought it likely plastics would be used in place of steel for certain items of equipment and for housings of projectors. If the plastic screen became a proposition it would probably mean the end of some of exhibitors' worries. He hoped for screens of plastic material, more or less perforated, semi-rigid, and easily cleaned.

Mr. GOMERSALL doubted whether any form of plastic was within range of overtaking steel. The trouble with plastic material was that it was no good in tension. Presses required for the production of large plastic were very costly and that in itself would discourage production.

In small units in great demand, that difficulty did not arise. His view was that in future steel constructional work, welding would become more popular and would supersede bolting and rivetting.

Star-studded audience welcomed Paramount's STAR SPANGLED RHYTHM. Here is David Rose chatting to Chesney Allen, Bud Flanagan and Ellen Drew

Building Code for Kinemas

***A PAPER entitled "A National Building Code for Kinemas," delivered before the Society of Cinematurians in Manchester on Friday last, March 5, appears in the* IDEAL KINEMA *published with this week's* KINE.**

Its author is J. Gomersall, L.R.I.B.A., A.M.I.Struct.E., F.M.S.A., a well-known Manchester architect.

S.O. BAN ON CHILDREN

Weston Exhibitors' Decision

Exhibitors in Weston-super-Mare have decided to close the kinemas on Sundays as the licensing magistrates refuse to alter the condition regarding the admission of children under 16.

The applications for the renewal of Sunday licences had been adjourned from a previous court to allow local exhibitors to get in touch with the C.E.A., and at the adjourned hearing, Norman Hart appeared on their behalf.

He contended that any condition excluding children was ultra vires, and said a decision on the matter was being sought in the High Courts. If the magistrates insisted on the clause remaining in the licences as a condition of their being renewed then the kinemas would be closed on Sundays.

The magistrates said they could only renew the licences on the condition already laid down when they were first granted, that no children under 16 should be admitted.

Birkenhead Watch Committee has refused to sanction the exhibition of certain gangster films at Sunday kinemas.

C.T.B.F. Aid from S.O.

BRISTOL APPEAL FOR ALLOCATIONS

The Bristol branch of the C.E.A. plans to contact all the authorities in the area who have given permission for the Sunday opening of kinemas, and to place before them the claims of the C.T.B.F. to a share in the charity contribution received from the kinemas opening on Sundays.

The idea is to suggest that when the amounts received are allocated the Trade Fund shall not be overlooked. So far only two authorities in the branch area have allocated anything to the C.T.B.F. and these are Bristol and Dorset.

It is felt that maybe some confusion has been caused by the fact that 5 per cent. of the charity contribution is earmarked for the Cinema Fund, and that some local authorities are under the impression that this is the Trade Benevolent Fund. Even members of the Trade are not always clear on this point, for when the matter was discussed at the annual meeting of the Bristol branch one member admitted that he thought that the 5 per cent. to the Cinema Fund meant that it went to the Trade Benevolent Fund.

The approach now being made by the branch will dispel any wrong impression that may be held by local authorities on the matter.

Coun. Poole's Cheque to China Fund

On Thursday evening last, Coun. J. R. Poole, governing director of Poole's Entertainments, Ltd., handed over to Lord Provost William Y. Darling, for the United Aid to China Fund, a cheque for £58, being the proceeds of showing "China Fights," at Poole's Cinema, Edinburgh, a few weeks ago.

Lieut-Colonel Douglas Gray, chairman of the local committee of the fund, spoke of Coun. Poole's "kindly gesture," and the Lord Provost called it a "weightly and impressive effort," adding that it was not the first time they had had to acknowledge the generosity of the proprietors of Poole's Cinema.

Odeon Circuit Acquires 19 Kinemas

EASTERN COUNTIES AND KESSEX CIRCUITS

BY the acquisition of the Eastern Cinemas (G.C.F.), Ltd., and the Kessex Cinemas Ltd., Odeon has acquired 19 large and up-to-date kinemas which, with three other properties, represent important additions to the circuit.

The additions comprise the following theatres which, hitherto were operated by the G.C.F. undertaking with Frank Ditcham as managing director:—

Eastern Counties (G.C.F.), Ltd.: Capitol, St. Albans; Grand Palace, St. Albans; Regent, Hatfield; Mayfair, Brick Lane, E.; Museum, Bethnal Green; Trafalgar, Greenwich; Mayfair, Chadwell Heath; Havana, Romford; Plaza, Romford; Towers, Hornchurch; the Capitol, Upminster.

Kessex Cinemas, Ltd.: Heathway, Dagenham; Rio, Barking; Savoy, Ilford; Regent, Becontree; Grange, Dagenham.

The acquisitions of the Plaza, Crosby, Liverpool, from the Phil N. Hanmer interests, and the King's, Heswall, Liverpool, from Southan Morris, were announced by the KINE. last week.

Another addition to the circuit has been the Regal, Lancing, which was owned by Mrs. Langdon Davies.

The Hippodrome, Devonport, and the Hippodrome, Derby, the last of the Associated Theatres (P. A. and D.), Ltd., formerly nominally controlled by the County Circuit, have now been transferred to Odeon.

VOCATIONAL TRAINING BY FILMS

A much greater use of films in post-war vocational training for the grocery and provision trades is visualised in a report just published by the Post-War Problems (Education) Committee of the Institute of Certificated Grocers.

"Interest in the possibilities of a commercial career would be stimulated by the widespread use of short films depicting the production, processing and marketing of foods and other familiar articles," recommends this committee.

"The story of tea, sugar, shoes, stockings, newspapers, books, bread, cheese, canned goods, spices and similar commodities, skilfully presented on the screen, in schools and elsewhere, would serve a useful and broad educational purpose."

The committee anticipates that "there will be keen competition for juvenile labour in the post-war period," and wants to stimulate the entrance into this branch of food distribution. It regards as inevitable the raising of the school leaving age to 15, and forecasts that students of from 15 to 18 years of age will be in attendance at part-time day continuation classes.

UNION CINEMAS' SCHEME FOR PREFERENCE SHARES

Funding Proposals and Issue of 5 per Cent. Certificates

Recent buying of Union Cinemas preference shares, which has brought them up to par level, is justified by the proposal of the company to fund the preference dividend arrears. These arrears on the issued £1,314,812 first and second preference shares for the five years to October 1, 1942, amount to 6s. per share, less tax at 10s.

It is proposed to create £197,222 5 per cent. redeemable income certificates, and to issue them to preference holders on the basis of 3s. of certificates for each share in full satisfaction.

If the scheme is approved the directors intend to start paying dividends on both classes of preference capital in cash on April 1 next, and to resume the redemption provisions from 1943 inclusive.

Holders who do not wish to retain the income certificates will be given the opportunity to sell them at £99 per cent. through the company's brokers for a limited period.

Directors' Difficulties

In a circular the directors state that they do not feel justified in recommending payment of the preference arrears in cash, owing to the heavy bank overdraft (which amounted to £646,422 at the end of 1942), and because they are unable in prevailing conditions to make any proposal for dealing with the suspense account of £2,968,986.

The policy which it is proposed to embark upon has been approved by the board of the Associated British Picture Corporation, which now holds the whole of the "A" ordinary and ordinary shares of Union Cinemas.

The Board has also consulted a committee of the Association of Investment Trusts. That committee are recommending interested members of the Association to support the scheme.

Earnings Up, Profits Down

Accompanying the scheme is the report for 1942, which shows a trading profit of £423,511, compared with £591,746 for 1941. Depreciation and amortisation again takes £60,000, but interest comes out at £59,324 against £87,264, leaving a balance, subject to income-tax, of £304,187, against £444,482.

Income-tax takes £170,000 on the lower profits, compared with £250,000 for the previous year, while provision for war damage amounts to £4,834 against £22,000, leaving a net profit of £129,353 compared with £22,482. The big difference is accounted for by the fact last year £150,000 was transferred to reserve for contingencies.

On this occasion it has been decided to allocate £100,000 to reserve, and to provide for preference dividends for the three months to December 31, 1942, after which, with the balance brought forward from the previous year of £62,490, the sum of £81,982 is carried forward.

In his statement to shareholders, the chairman, P. A. Warter, states that theatre earnings were substantially in advance of those of the previous year, although, after providing for E.P.T., the trading profits were lower by £138,235 This is as foreshadowed last year, when it was stated that substantial deficiencies for E.P.T. purposes were available in 1941, and that the exceptional profit in that year could not be maintained in 1942, or in any subsequent year, while E.P.T. remained at 100 per cent

ROCHDALE KINEMAS PAY 7½ PER CENT.

£15,815 Profits

Rochdale Proprietary Theatres, which has five kinemas at Rochdale and one at Bacup under its control, has had another successful financial year.

The profits of the subsidiary company for the year ended December 26, 1942, amount to £14,093 15s. 5d., whilst the profits from Proprietary Theatres, Ltd., for the year to January 31, 1943, amount to £821 13s. 8d., giving a combined total of £15,815 9s. 1d., out of which deductions have to be made for taxation and war damage insurance. With the balance brought forward, there is a disposable balance of £35,599 7s. 8d.

An interim dividend of 2½ per cent. has been paid, and it is now proposed to pay a final dividend of 5 per cent. for the year, making 7½ per cent. for the year, which is at the same rate as the dividends for the last three years. The balance carried forward is £19,617 12s. 5d.

J. J. McCracken, who has been the secretary of the company for many years, is the retiring director, and offers himself for re-election.

Union Funding Scheme

MARKET REACTION

The proposed funding scheme by Union Cinemas seemed to rejuvenate the kinema share market, which in recent weeks had been showing signs of inertia after its long upward run.

Of Union Cinemas issues, the 1st pref. were 1s. 6d. up at 22s. 6d., while the 2nd pref. rose 6d. to 20s. 6d. Although there is still a long way to go before the ordinary are likely to reap any benefits, the wiping out of the preference dividend arrears was also reflected in the shares of the parent company, A.B.P.C., which now control all but a few of the ordinary shares. A.B.P.C. ordinary rose 6d. to 14s. 7½d., and the 6 per cent. pref. 7½d. to 25s.

Among the other big groups, Gaumont-British ordinary advanced 3d. to 14s. 1½d. and the "A" ordinary 2½d. to 6s. 8½d. P.C.C. "B" pref. were a prominent feature with a jump of 1s. 4½d. at 28s. 6d.

In other directions, A.P.P.H. were in resumed demand and rose 4½d. to 19s. 3d., while Madame Tussauds deferred, with a rise of 2½d., rose to 1s. 8½d., the best level for some years. Another bright feature was provided by Sound City 5 per cent. pref., which were 1s. 1½d. up at 7s. 1½d. Stoll, with a rise of 4½d., recovered to 10s.

Loew's Inc. show $2,449,056 profit for the first quarter of the year.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	63/9	— -/4½
Assoc.Brit.Pic.Corp.5/-Ord.	14/7½	+ -/6
,, 6% Pref.	25/-	+ -/7½
,, 5% Debs.	£103	—
A.P.P.H. Ord.	19/1½	+ -/4½
Brit. & Dom. Films £1 ..	3/7½	— -/1½
Brit. Lion Pref. Ord. ..	10/-	+ -/0¾
Capital Prov. News 5/- ..	4/-	—
Cine. Television Dfd. (6d.)	4/11½	—
Dufay-Chromex 5/- Ord.	4/1	—
Gaumont-British Ord. 10/-	14/1½	+ -/3
,, "A" Ord.	6/8½	+ -/2½
,, 5½% 1st Pref. ..	20/1½	—
,, 4½% New Debs. ..	£100½	+ 2/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	—
Mde. Tussaud 1/- Def. ..	1/8½	+ -/2½
,, £1 Prefd. Ord. ..	15/-	—
Moss Empires £1 Ord. ..	35/0	— -/1½
,, £1 Cum. Pref. ..	20/-	—
Odeon 5/- Ord.	15/10½	—
,, 6% Pref.	20/9	+ -/3
,, 5% Debs.	£103	+ 5/-
P.C.T. 7½%Ptg.Pf. Ord.	28/3	+ -/3
,, Cum. "A" Pref. £1	27/4½	—
,, Cum. "B" Pref. £1	28/6	+1/4½
,, Const. 7% Pref. ..	26/3	—
Scophony 5/- Ord. ..	3/-	+ -/0¾
Sound City(Films)6%Pref.	7/1½	+ 1/1½
Stoll Th. Corp.	10/-	+ -/4½
Twentieth Cent. Ord. ..	1/3	— -/3
,, 6% Pref.	3/7½	+ -/1½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	22/6	+ 1/6
,, 2nd Pref.	20/6	+ -/6

£1 shares unless otherwise stated.

Variety Theatres Pay Preference Arrears

Payment of one and a half years' arrears on dividend on the 7½ per cent. cumulative preference shares of 10s. each is announced by Variety Theatres Consolidated, Ltd.

The directors are paying 6¾d. per share, net, which equals one and a half years' dividend, less tax. Profits have jumped from £12,581 to £31,255.

Payment has lately been expected in market where the shares stand around 8s. 6d. Before the war they were 2s. 6d. and in 1941 could have been picked up at 9d.

In the Courts

Former G.B. Manager Sent to Prison

Thomas Fleming, formerly assistant manager of the Birmingham Hippodrome, was sentenced to three years' penal servitude at Birmingham Quarter Sessions on Monday last (March 8) on charges of fraud and forgery against his employers, the Gaumont British Corporation, Ltd. The charges included the stealing of £183 and £382 15s. and the forgery of bank slip summaries and returns. The prosecution alleged that Fleming made false entries in the returns, paying in less money than he should have done and stealing the difference.

There were previous convictions for false pretences, but the police stated that for the past ten years Fleming had gone straight.

YOUTHS STAGE KINEMA SMASH AND GRAB

Stated to have been planned a month in advance, a theft from the Regent, Fleetwood, was described at Fleetwood Juvenile Court on March 3.

John Thomas Abram, aged 19 years, Adelaide Street, Fleetwood, and two 15-year-old boys were charged with stealing money bags, containing £44 18s. 10d., from the pay desk at the kinema. A fourth boy, aged 16, was charged with receiving £1 of the money. All pleaded guilty, and also to stealing £25 from a shop in Preston Street, Fleetwood.

Abram, who had been before the court on several occasions, was fined £3 in each case, the 15-year-old boys each £2 in each case, and the 16-year-old boy was discharged under the Probation Act.

Company Notes and News

NEW PRIVATE COMPANIES

S. M. Super (Heswall), Ltd.—Registered February 27. Capital, £3,000 in 3,000 shares of £1. Kinema proprietors, etc. The subscribers (each with one share) are: Wm. S. Morris, 37-38, Golden Square, W.1; Philip F. Keens, 11, George St. West, Luton, incorporated accountant. Solicitors: Walton and Ray, 33, King Street, Luton.

Palace (Farndon), Ltd.—Registered February 26. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The subscribers are: C. R. Large, C.A., 200, Bramhall Lane, Davenport, Stockport, and G. M. Bickerton, Bolton, incorporated accountant. The directors are: Michael August and Chas. R. Large. Registered office: 18, Lloyd Street, Manchester 2.

Playowners, Ltd.—Registered February 26. Capital, £1,000 in 1,000 shares of £1 each. Entertainment producers, kinema proprietors, etc. The subscribers are: F. R. Whelan, 27, Old Bond Street, W.1; T. H. Smith, 27, Old Bond Street, W.1. The directors are Harry I. Cohen and Frank H. Whelan. Registered office, 27, Old Bond Street, W.1.

Unicorn Pictures, Ltd.—Registered February 25. Capital £1,000 in 20,000 shares of 1s. each. Kinema and theatre proprietors, etc. Henry Self, 93-95, Wardour Street, W.1, entertainments organiser, is the first director. Solicitors: J. L. Freedman and Co., 52-54, High Holborn, W.C.1. Registered office: 93-95, Wardour Street, W.1.

Leicester Square Productions, Ltd.—Registered February 18. Capital, £100 in 100 shares of £1 each. Play and film producers, etc. The subscribers (each with one share) are: Frank E. Pope, 2, The Circle, Hale Drive, Mill Hill, N.W.7; Rowland H. R. Marshall, C.A., 65, Welholme Avenue, Grimsby. Registered office: 35, Panton Street, S.W.1.

Leytonstone Academy Cinema, Ltd.—Registered February 23. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. Secretary: A. D. Cooper.

Newpark Cinema, Ltd.—Registered February 23. Capital, £100 in 100 shares of £1 each. Kinema and theatre proprietors. Secretary: A. D. Cooper.

Anglo Scot Productions, Ltd.—Registered in Edinburgh, February 23. Capital, £100 in 100 shares of £1 each. Entertainment proprietors, etc. Registered office: 79, West Regent Street, Glasgow.

Dunoon Entertainments Ltd.—Registered in Edinburgh, February 23. Capital, £100 in £1 shares. Entertainment proprietors, etc. Other particulars similar to Anglo Scot Productions, Ltd. (q.v.).

CHANGES OF NAME

Falcon Films, Ltd., Harrow-on-the-Hill.—Name changed to Mayfair Circuit (Teignmouth), Ltd., on February 19, 1943.

MORTGAGES AND CHARGES

Regal (Cirencester), Ltd., 89, Cornwall Street, Birmingham 3.—Mortgage debenture, charged on land with kinema and car park in Lewis Lane, Cirencester, dated February 17, 1943, to secure £10,000. Holders: Brooklyn Trust, Ltd., 20, Victoria Street, Manchester.

SATISFACTIONS

Regal (Cirencester), Ltd., 89, Cornwall Street, Birmingham 3.—Satisfaction in full on February 12, 1943, of debenture dated March 17, 1938, securing £19,000. (See also "mortgages and charges.")

London Pavilion

Accounts of the London Pavilion, Ltd., show balance of profit and loss, inclusive of amount brought forward, for 1942 £6,485 (£3,917). Preference dividend £3,000 (same). Forward £3,485 (£916).

"A veritable treasure chest"

TYRONE POWER MAUREEN O'HARA

in Rafael Sabatini's

THE BLACK SWAN

LAIRD CREGAR THOMAS MITCHELL GEORGE SANDE
ANTHONY QUINN GEORGE ZUCCO

Directed by HENRY KING Produced by ROBERT BASSL

Screen Play by Ben Hecht and Seton I. Miller. Adapted by Seton I. Miller from the novel by Rafael Sabatini.

in TECHNICOLOR

MARVELLOUS BEYOND

Greatest picture ever made by 20th—or any other company —in all the years!

Trade Show: Tuesday, March. 16—Century Theatre

20th CENTURY FOX

"Leading the Industry"

WORDS!

BRITISH LION PRESENTS

THE FIGHTING SPIRIT OF FRANCE

...en by JOSEPH KESSEL — ...en by JOHN C. SNAGGE

...Screen... ...rst time—
the vivid story ... France
...mentary ...nisia—
...w.?

Produced by MAXIME JACQUES de CADENET

...most ...ical short of the year!

TR... BRITISH LION PRIVATE ...DE
SHOW. Thursday MARCH 11th ... P.M.

...TISH LION FILM C... ...ON ...
76 - 78 WARDOUR ...
HOP... ...

N. LINCS AND ADVERTISING

Alleged Breaking of Local Agreement

CONFORMING to a recently passed minute, an application was made at the February meeting of the North Lincs branch of the C.E.A. on behalf of Grimsby and Cleethorpes A.B.C. houses for permission to book extra advertising space for "In Which We Serve." T. D. Bell presided.

There is in existence an agreement to the effect that each house in the area shall only take an agreed equal amount of space in the local Press, and, in view of certain alleged infringements, a special minute was passed at the last meeting requiring application to be made to the branch if it is considered that any films requires additional advertising.

It was pointed out that the renters were paying half the cost in the case of "In Which We Serve," and correspondence was produced substantiating this.

There was some feeling at what was described as an interference by renters in the local agreement, but the application was granted.

It was also decided to notify all renters and Col. S. K. Lewis of the local agreement in this matter.

Charity Collections

A letter was received asking for collections to be made for the cost of the upkeep of two ambulances run by the Grimsby and District Hospital Contributors' Association, and, in spite of a suggestion that the annual hospital collection should be halved and half devoted to the ambulance maintenance fund, the application was turned down.

Keeping in Touch

V. BURTON said that an old member of the branch, J. Laws, was serving with H.M. Forces in the district, and he suggested that he should be allowed to attend meetings in future in order to keep in touch with Trade problems.

This suggestion was approved.

Among those present were R. B. Jones (hon. treasurer), G. Kasoni, V. Burton, R. Bass, R. G. Webb, R. Shacklock, J. B. O'Keefe, W. Auty, A. Thompson, A. Blank and C. Clow (hon. secretary).

Unintelligent Anticipation

BOLTON WARNING

Publicly advertised Sunday evening concerts, before licences for them had been granted, caused the chairman of the Bolton Watch Committee to utter a warning at last week's Town Council meeting.

He stated that the Watch Committee had had to hold a special meeting last month to deal with late applications for Sunday concerts. There ought to be no delay in making such applications. Nor should licensees take it for granted that their applications would be granted. In one case a concert had been advertised before the Watch Committee knew anything about it. Had the licence been refused, the management would have been placed in a peculiar position.

J.A. Rank, Chairman of Odeon Theatres Ltd., talking to Lady and General Riddell-Webster, at the Odeon premiere of DESERT VICTORY (G-F-D)

Continued from page 5

Prepare Now for that Post-War Revival

to secure a most profitable outlet for our film product.

"Get Together"

But the real problem to-day is: How can we build up a great Film Industry now, when the Government restrictions are handicapping so badly the Industry in so many directions?

The various Trade organisations should get together immediately and send an influential deputation to the Government to give an outline of the future rosy prospects of a well-organised British Film Industry.

If the opportunity is taken now by the Government and all concerned we can get ready to enter the European markets as soon as conditions become favourable, and we must stress on the authorities the very important fact that the British film can become a most beneficial form of propaganda to spread our ideals and the democratic spirit and the way of life.

Trade Follows the Film

But that is not all; the film would be the greatest advertising medium for our numerous products and would be a means of increasing and spreading our export trade to all corners of the globe. The Americans have always been alive to the great advertising force of the film by their slogan, "Trade follows the film."

Missing the 'Bus

In my humble opinion exhibitors are on the wrong track in continually attacking the Quota Laws; while doing this they are missing the opportunity of pressing the Government for more facilities to enable the production of more British films. Then the Quota could be fulfilled by all exhibitors, and the far-reaching objective of making this country less dependent on American film product attained. At the same time we could expand the British Film Industry so that when the war is over and the European markets are reopened we shall be a well-equipped and well-organised Industry, able to cope with the great demands for film entertainment.

A Criticism

I think that your suggestion as to the advisability of preparing now for our present films with various "native spoken dialogue" is so complex and complicated a problem that it would be too risky to attempt. In the first place we have no idea when the war is likely to be over, secondly, we cannot at present foretell the post-war conditions overseas, and thirdly, we cannot conceive now the kind and type of picture likely to be suitable and acceptable in the various overseas countries after the war.

But the main principle outlined above could be planned with safety.

et us build the base and the groundwork now, by organising and expanding our Film Industry.

LEEDS S.O.

Favourable Consideration for Application

The proposal to provide Sunday kinemas in Leeds was taken a step further at a meeting of the Watch Committee on Friday, March 5, when a request from the Commanding Officer of the Leeds sub-area was submitted.

He asked whether the Council would be willing to submit a draft Order to the Home Secretary, under the Defence Regulations, in the event of the appropriate certificate being given by the General Officer Commanding, West Riding District.

The Watch Committee decided to recommend to the Council that an affirmative answer be given to this request.

Trade Wedding

The Mayor of Altrincham, Alderman Albert Weston, was best man at the wedding of Leon Zeitlin, manager of the Regal, Altrincham, and Miss Evelyn Purkis, until recently a member of the Repertory Company appearing at the Altrincham Garrick Playhouse. The wedding was at Altrincham Register Office, on Wednesday. Mr. Zeitlin left the A.B.C. circuit on March 6 to manage the production of "No No Nanette."

Town Council Attacks C.E.A.

"WANTS TO CASH-IN ON SUNDAYS"

THERE was some blunt talking at last week's meeting of the Warrington Town Council, which decided not to grant Sunday opening licences and blamed the C.E.A. for the deadlock.

One alderman said if the kinemas were supposed to open on Sundays for the military, why should objection be raised to the banning of children. Less than 10 per cent. of the audiences at Parr Hall Sunday concerts were in uniform. Ald. W. Roberts, chairman of the Watch Committee, left it to the public to judge whether the C.E.A. was as patriotic as it professed to be.

It may be remembered that Warrington exhibitors tentatively accepted a compromise settlement with the Watch Committee whereby they undertook not to challenge the legal validity of a licence condition forbidding the admission of children under the age of 16 unless they themselves were summoned for an infringement. As the result of a decision by General Council, Warrington exhibitors, loyal to the C.E.A., decided not to take up licences.

At the Town Council meeting, Ald. W. Roberts blamed the C.E.A., London, for the impasse. Their attitude was that if the ban on children was incorporated as a condition of licence its validity would be tested. The C.E.A. intended to test the validity of a similar ban imposed by the Cornwall County Council, which was now inviting other local authorities to contribute towards the expenses.

A Good Chance

He added: "Cornwall has been advised by two eminent counsel that if the validity of the conditions is challenged in the Court there is a good chance of the validity being upheld." The Town Council was therefore asked to approve of a contribution towards the legal costs, if a sufficient number of other authorities did the same. In his opinion, it was a pity that the happy compromise reached with the kinemas had been upset by people in London.

Coun. J. Poole said it appeared to be a question of the C.E.A. ruling the destinies of the town or the council. All these people seemed anxious about was to cash-in on Sundays and make as much money as possible while the going was good.

C.E.A. Impudence

Ald. D. Plinston described as "impudent" a letter from the C.E.A., stating it proposed to inform the military, at whose request it sought Sunday licences, of the difficulties placed in the way by the Town Council. That accusation was not true.

Coun. W. Sutton asked that the subject be reopened and that there should be reduced prices for the Forces. He was ashamed of his native town because of the hooliganism in the streets. If a referendum were taken he believed it would show a demand for Sunday kinemas.

The Town Council decided not to grant licences.

D

A QUARTER OF EVERY CONTRIBUTION GOES TO

HELP RUSSIA

A quarter of the weekly pennies subscribed to the Red Cross Penny-a-Week Fund goes to help Russia. The pennies are helping to bind Russian wounds, to ease Russian suffering. All workers are asked to give an *extra* penny a week and help the Red Cross & St. John to continue its humane work and employers are asked to provide the facilities. The pennies help our own wounded, sick and prisoners, and send the increased medical aid the gallant Russians so sorely need. An *extra* penny *every* week will do so much. Write for particulars to:—The Secretary, Red Cross Penny-a-Week Fund, 43, Bramshill, Eversley, near Basingstoke.

Support the RED CROSS PENNY-A-WEEK FUND

Red Cross & St. John Fund, registered under the War Charities Act, 1940

Glasgow Cinema Club's Annual Meeting

26 YEARS WITH GREEN'S

THE current Bulletin of the Glasgow Cinema Club which holds its 24th annual general meeting on Friday, includes a message from the president, the secretary's report and statement of income and expenditure for the year.

The Club is obviously in a sound financial position with a balance in hand of £206. It is pointed out that this luncheon is for members only, as club business and other relevant affairs only will be dealt with.

Cecil Melville is the president-elect, and there are six vacancies in the committee to be filled.

Cinema Sundays

Returns are just to hand of the results of the 1943 Cinema Sundays held since December in aid of the Lord Provost's Fund, the Glasgow Hospitals and the Scottish Cinema Trade Benevolent Fund.

The total amount available for distribution this year will be in the region of £9,000—an increase of over £2,500 on the previous best.

Ruby Ancill, at his Glasgow Trade show in the Paramount on Tuesday forenoon of "Desert Victory," had a considerable number of officers and men from each of the combined Services, and to say that the film met with an enthusiastic reception was putting it mildly.

Tom Reekie Honoured

"To be with Green's is to be always with Green's" has been an accepted axiom in the Scottish Trade, and this is abundantly proved by the fact that several members of Green's staff have completed more than a quarter of a century's service with the company.

The latest to be thus honoured is genial Tom H. Reekie, booking manager, and at the conclusion of the managers' meeting last Tuesday Bert Green, in the name of the company, presented him with a very handsome mahogany Westminster chiming clock in recognition of his 26 years' service.

Mr. Green suitably voiced the feelings of everyone connected with Green's organisation in their personal regard for Tom.

Mr. Reekie fittingly replied.

Lodge Anima

At the regular meeting held last Friday, in addition to the Third Degree ceremony, Brother A. E. Barnett was installed S.D., Brother Dr. Briggs, J.D., and Brother W. Rennie as Marshal.

Bradford S.O. Decision

At Bradford Watch Committee the town clerk reported that he had advertised the intention of the council to seek an order for the Sunday opening of kinemas and submitted objections thereto from various persons and associations.

The Committee saw no reason to vary its decision in the matter.

Harriet Hilliard and Robert Paige in HI, BUDDY (G.F.D.)

ROCHDALE SUNDAY ENTERTAINMENT

Police Critic of Application

The Rochdale Borough Licensing Sessions renewed the licence for Sunday concerts at the Regal from 7 to 9 p.m. at a meeting last Wednesday, after the Chief Constable had suggested that it would have been more frank had the applicants come forward at the outset and admitted that the concerts were purely a commercial proposition, instead of stressing that they would be of great benefit to troops in the town. The actual figure of attendance by members of the Forces was 4.2 per cent.

On behalf of the management, E. H. Taylor said that in all 78 concerts had been held, and nearly always the house had been filled to capacity, especially during the winter months. The seating capacity was 1903, and for the last 3 concerts showed that there had been 36,679 patrons, an average of 1,746 for each performance. There had been an insistent demand for Sunday entertainment.

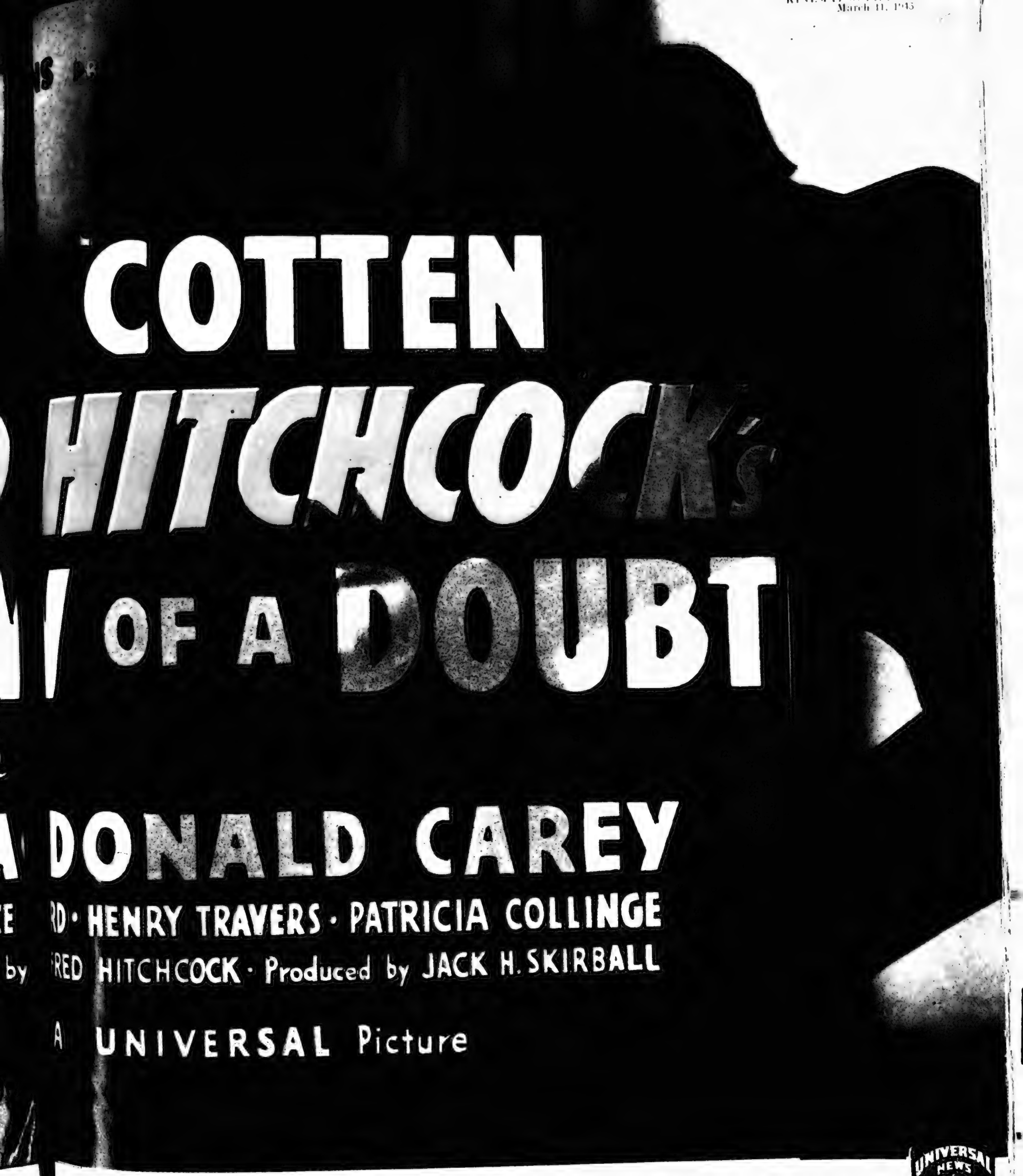
Mr. Taylor denied that there had been any camouflage, and the barrister who made the application was quite sincere when he said there probably would be a demand by the troops, and he (Mr. Taylor) had frankly said there had not been the demand they thought there would have been.

MEDWAY TOWNS CELEBRATE

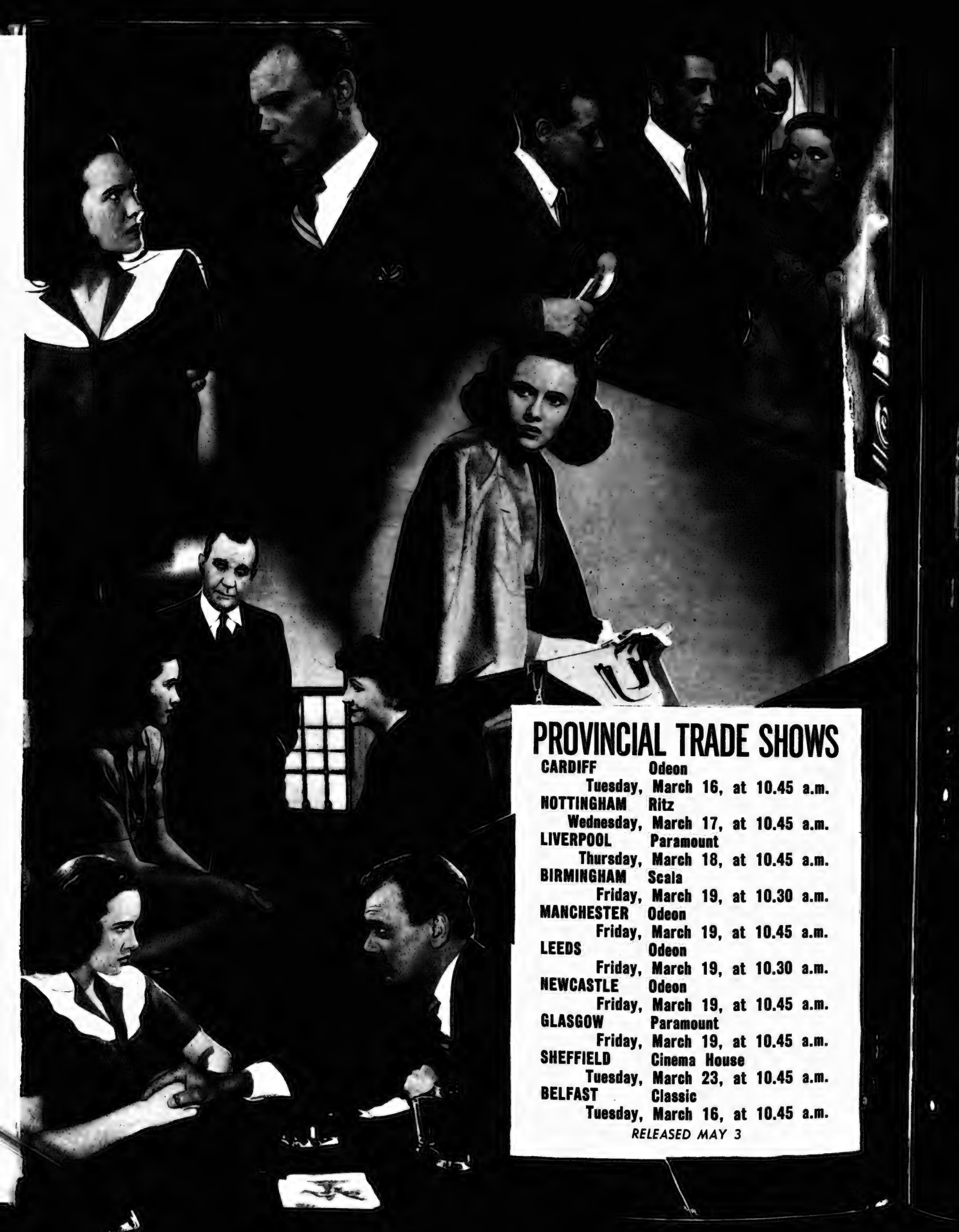
On Wednesday, March 17, St Patrick's Night, the Medway Towns Entertainment Managers' Association is having its first Ball, which is to be held at the Sun Hotel, Chatham. The Ball Sub-Committee, L. Stevens (Chairman), C. Collings (Secretary), A. Warner Bennett (Hippodrome), R. Barrie (Empire) and W. Raphael (Grand), have worked hard to ensure it being a big success. With ten days to go, every ticket is sold. Many high officers and representatives of the Medway towns have promised to attend. Dancing will be from 8 till 12.30. Two bands, cabaret, personal appearances, full licence and cunning buffet. Petty Officer Gould, V.C., of the submarine *Thrasher*, has also promised to attend. Looks as though the Medway towns boys will have a very happy evening.

HITCHCOCK DOES IT AGAIN!

GENERAL FILM DISTRIBUTORS LTD., 127/133,



RDOUR ST., LONDON, W.I. Tele.:—GERRARD 7311



PROVINCIAL TRADE SHOWS

CARDIFF	**Odeon**	
Tuesday,	**March 16,**	**at 10.45 a.m.**
NOTTINGHAM	**Ritz**	
Wednesday,	**March 17,**	**at 10.45 a.m.**
LIVERPOOL	**Paramount**	
Thursday,	**March 18,**	**at 10.45 a.m.**
BIRMINGHAM	**Scala**	
Friday,	**March 19,**	**at 10.30 a.m.**
MANCHESTER	**Odeon**	
Friday,	**March 19,**	**at 10.45 a.m.**
LEEDS	**Odeon**	
Friday,	**March 19,**	**at 10.30 a.m.**
NEWCASTLE	**Odeon**	
Friday,	**March 19,**	**at 10.45 a.m.**
GLASGOW	**Paramount**	
Friday,	**March 19,**	**at 10.45 a.m.**
SHEFFIELD	**Cinema House**	
Tuesday,	**March 23,**	**at 10.45 a.m.**
BELFAST	**Classic**	
Tuesday,	**March 16,**	**at 10.45 a.m.**

RELEASED MAY 3

ABBott Costello

ABBOTT

money

COSTELLO for Jam

HORSE PILLS

HI BUDDY

GFD

He's my Guy

DICK FORAN.
IRENE HERVEY.
JOAN DAVIS.
FUZZEY KNIGHT
GERTRUDE NEISEN.
DON DOUGLAS
SAMUEL S. HINDS
THE MILLS BROS
THE DIAMOND BROS
LORRAINE KRUGER

DIRECTOR: EDWARD F. CLINE. ASSOCIATE PRODUCER: WILL COWAN.

A UNIVERSAL PICTURE.

PROVINCIAL TRADE SHOWS

NOTTINGHAM News Th
Thurs., March 25 10.4
MANCHESTER Gaiety T
Fri., March 26 10.3 a.m.
GLASGOW Playhous
Wed., March 24 10.3 m.
CARDIFF Park Hall
Fri., March 26 10.3 m.

Released March 2

OFF THE BEATEN TRACK

PROVINCIAL TRADE SHOWS

NOTTINGHAM News Theatre
Wed., March 24 10.45 a.m.
MANCHESTER Gaiety Theatre
Wed., March 24 10.45 a.m.
GLASGOW Playhouse
Wed., March 24 10.30 a.m.
CARDIFF Park Hall
Fri., March 26 10.30 a.m.

Released April 5

TRADE SHOW
G.F.D. Private Thea re
Thursday • March 1
10.30

General Film Distributors Ltd., 127-133, Wardour Street, W

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
China Girl ... ... (20th Century-Fox)—American.	96 min. (A)	Gene Tierney, George Montgomery, Lynn Bari.	... Highly coloured romantic melodrama set in China and Burma. Story extravagant, but staging realistic and stars popular.	Title and star adventure fare mainly for the unsophisticated. Hardly for youngsters.
*Desert Victory ... ... (Gen. F.D.)—British.	60 min. (U)	Eighth Army, Royal Navy, R.A.F.	... Authentic and thrilling documentary, presenting a clear and exciting record of the victory over Rommel in the Libyan desert.	Outstanding documentary for all classes, family included.
*Elephant Boy ... ... (Anglo-American)—British.	80 min. (U)	Sabu, ... Walter Hudd, Alan Jeayes.	... Pukka adaptation from Kipling's story. Clever acting by Sabu, with superb photography of elephant hunt.	Good general booking. Thrills for the family.
Flying Tigers ... ... (British Lion)—American.	96 min. (A)	John Wayne, John Carroll, Anna Lee.	... Spectacular aerial adventure melodrama. Story good, human angle strong and thrills terrific.	Excellent general booking. Safe for youngsters.
He's My Guy ... ... (G.F.D.-Universal)—American.	65 min. (U)	Irene Hervey, Dick Foran, Don Douglas.	... Romantic comedy musicale with factory background. Story thin, but turns bright.	Very ordinary second. Safe for the family.
Star Spangled Rhythm ... (Paramount)—American.	100 min. (U)	Betty Hutton, Victor Moore, All-star artistes.	... Gargantuan spectacular musical, with every star in the dazzling Parmount firmament. Exploitation angles terrific.	Excellent novelty booking. Great for the troops and youngsters.
*Storm in a Teacup ... (Anglo-American)—British.	86 min. (A)	Vivien Leigh, Rex Harrison, Cecil Parker.	... Political comedy with romance. Clever satire, humour and pathos.	Exceedingly good for all classes. "A" certificate means no ban to the family.
Three Hearts for Julia ... (M-G-M)—American.	90 min. (A)	Ann Sothern, Melvyn Douglas, Lee Bowman.	... Light-hearted marital comedy with lavish orchestral intermissions. Story agreeable. Feminine appeal obvious.	Good star comedy booking. Safe for the family.

* A British picture.

REVIEWS FOR SHOWMEN

Desert Victory

General F.D. British (U). Directed by David MacDonald. Featuring officers and men of the 8th Army, the Royal Navy and the R.A.F. 5,400 feet. Release March 15, 1943.

AUTHENTIC, thrilling and tremendously inspiring desert war documentary, presenting a clear, concise and exciting pictorial record of the Eighth Army's dazzling and overwhelming successes against the Afrika Korps.

The narrative opens with the end of General Auchinleck's retreat at El Alamein, the digging-in of the British troops, and the saving of Cairo. Then follows the arrival of Mr. Churchill, the appointment of Generals Alexander and Montgomery, co-operative planning by General Sir H. Alexander, Admiral Sir H. Harwood and Air Chief Marshal Sir A. Tedder, the vigorous training of officers and men and the vast preparations for a large-scale attack, the spectacular beginning of the advance—this chapter reaches sublime dramatic heights—the ultimate rout of Rommel's Army, the capture of Tripoli and, finally, Mr. Churchill's review of the victorious British troops.

The complete picture is not only a timely tribute to the munition workers, as well as all members of the three Services stationed in the Middle East, but positive and conclusive proof that, given the tools and the encouragement, the British and their Allies will not fail to finish the job of ridding the world of the Nazis and all they stand for.

Incidentally, the film was taken by official photographers of the Army and Air Force Film Units, has Major David MacDonald, the British director, as officer in charge of production, and is supplied with excellent commentary by J. L. Hodgson. Outstanding box-office British documentary, the greatest authentic war picture yet.

Production.—The picture opens on a somewhat sombre yet impressive note with scenes of Auchinleck's brave remnants making a magnificent stand at El Alamein, stepping-stone to Cairo. Immediately following are shots of the Prime Minister's first visit to the Middle East. His arrival is the signal for new hope and strategy and the promise of big things to come shows vigorous signs of realisation when a conference of the three Services, represented by General H. Alexander, Admiral H. Harwood and Air Chief Marshal Tedder, is called at G.H.Q.

The tactics which ultimately bring about the defeat of Rommel and his Afrika Korps are then explained in detail and subsequent scenes show them in operation. The initial advance on October 23 under cover of dark is unforgettable drama. The many big battles between the British and Nazi tanks, resulting in the rout of the latter, dominate the screen for a time and illuminate it with superb feats of British strategy and bravery.

By November 1 General Montgomery is complete master of the situation and the occupation of Tripoli merely a question of time. The magnificent and showmanlike climax sees Mr. Churchill reviewing the victorious troops in Tripoli.

There are many camera studies of all the leading figures in the stern and exciting drama, including some of Rommel, and the grim and glorious authenticity of the picture and its splendid tribute to our Middle East Forces, places it far above the most exciting fiction. It's the biggest box-office attraction since the last-war films of the Somme.

Points of Appeal.—Authenticity, magnificent battle sequences, inspiring patriotism, terrific exploitation angles and box-office title.

Three Hearts for Julia

*M-G-M. American (A). Directed by Richard Thorpe. Featuring Ann Sothern, Melvyn Douglas and Lee Bowman. *8,092 feet. Release not fixed.*

LIGHT-HEARTED marital comedy, with lavish orchestral intermissions, describing the many problems that confront a wandering husband on his return to his attractive, provocative, music-loving wife. The tale has not a great deal of wit or originality, but its feminine angle is irresistible, and so are its stars. Its salesmanship should easily counterbalance its formidable footage. Average comedy booking, with above the average box-office credentials.

Story.—Jeff Seabrook, a foreign correspondent, returns home after a long assignment to find that Julia, his violinist wife, is the "concert master" of a women's symphony orchestra and has no further time for him. He demands a restitution of his conjugal rights, but she tersely replies with a suit for divorce.

David Torrance, an arranger, and Philip Barrows, a music critic, are rivals for Julia, and, to add to Jeff's chagrin, Julia asks him to decide which of the two would-be husbands she should choose. The request gets Jeff cracking, and he finally solves the problem, but, although, of course, he wins Julia back, his call-up prevents him tasting the fruits of victory.

Acting.—Ann Sothern is an attractive and tantalising Julia, Melvyn Douglas gives a smooth portrayal as Jeff, Lee Bowman and Richard Ainley are polished stooges as David and Philip, and Felix Bressart contributes an amusing and ingratiating performance as a kindly Czechoslovakian conductor.

Production.—The stars and leading players make the most of the inconsequential plot and neatly underline its persuasive feminine angle. The orchestral interludes and a patriotic musical grand finale are also put over with showmanship, but there are times when the padding serves little purpose other than to extend the picture's running time. Still, although it would have been twice as good if it had been half as long, it is presentable, not to say attractive, light entertainment. Star values are its strong suit.

Points of Appeal.—Light, but pleasing story, strong feminine angle, good characterisation, attractive settings and star values.

Continued on page 34

GFD

ALLAN JONES
JANE FRAZEE
GLORIA JEAN
Donald O'CONNOR
PEGGY RYAN

FOUR STEP BROTHERS

When Johnny Com

PROVINCIAL TR

BIRMINGHAM Scala	Tues. March 16,	at	10.30 a.m.
NOTTINGHAM Scala	Tues. March 16,	at	10.45 a.m.
MANCHESTER Gaumont	Tues. March 16,	at	10.45 a.m.
LIVERPOOL Stanley	Tues. March 16,	at	10.45 a.m.
LEEDS Scala	Tues. March 16,	at	10.45 a.m.

RELEASED

GB NEWS

GENERAL FILM DISTRIBUTORS LTD., 127/133,

OWS

Queens, Hall	[illegible] March 16,	10.45 a.m.
New Savoy	[illegible] March 16,	10.45 a.m.
Classic & House	Wed. March 17,	10.45 a.m.
Classic	Wed. March 17,	10.45 a.m.
Empire	Fri. March 19,	10.45 a.m.

and

SPITALNY AND HIS HOUR OF CHARM All Girl ORCHESTRA

A UNIVERSAL PICTURE

s Marching Home

ontinued from page 31

Star Spangled Rhythm

Paramount. American (U). Directed by George Marshall. Featuring Betty Hutton, Victor Moore, Eddie Bracken and all the big Paramount stars. 9,020 *feet. Release not fixed.*

GAY, spectacular comedy musicale with a film studio background, introducing one of the greatest galaxies of established stars and supporting players ever to be featured in one picture.

The last half is agreeable hotch-potch with Bob Hope as compère and Bing Crosby as the principal singer in an inevitable patriotic and colourful grand finale. In all, a friendly and jolly all-star trailer for Paramount stars and directors, effectively crammed with box-office entertainment. Excellent novelty booking and infallible moneyspinner for all classes, and the troops in particular.

Story.—Pop Webster, a shy, retiring ex-Western star gate-man at the Paramount studios, leads his sailor son Johnny to believe that he is the head of the concern. When Johnny gets leave he turns up at the studio with a party of shipmates. Polly Judson, his telephone operator girl friend, sees him first and helps Pop to keep up the masquerade. The deception puzzles and embarrasses B. G. De Soto, the real head of the studios, but after many complications the executives, stars and directors learn the truth and get Pop out of his troubles by co-operating with him in the promotion of a big navy benefit show. There is a happy as well as patriotic grand finale.

Acting.—Victor Moore is a whimsical and likeable Pop, Betty Hutton is an exuberant tireless and versatile Polly, Eddie Bracken registers as the proud Johnny, and Walter Abel scores, whenever given the opportunity, as the puzzled and roughly handled De Soto. The guest stars cover many of the pages of Hollywood's "Who's Who."

Production.—The first half is conventional Hollywood satire, and the last equally conventional screen revue, but, although neither department displays startling ingenuity, the whole creates a happy and infectious family-party feeling. The directors, represented by Cecil B De Mille, Preston Sturges and Ralph Murphy, drift in and out naturally, the straight players live their inconsequential parts, and the many popular stars, headed by Bob Hope, Bing Crosby, Ray Milland, Dorothy Lamour, Paulette Goddard, Veronica Lake and Mary Martin, and the equally popular supporting players, fit easily into the many bright sketches and song and dance routine. Its terrific star values give it irresistible box-office bouquet.

Points of Appeal.—Slight, but bright story, good gags, sketches and tunes, elegant staging, intriguing title and terrific star values.

China Girl

20th Century-Fox. American (A). Directed by Henry Hathaway. Featuring Gene Tierney, George Montgomery and Lynn Bari. 8,615 *feet. Release not fixed.*

HIGHLY coloured romantic melodrama, set in China and Burma in the hectic days immediately preceding the bombing of Pearl Harbour, concerning a cocksure newsreel flyer who receives a stern lesson in courage and self-sacrifice from the Jap-menaced Chinese. Title and star adventure fare mainly for the unsophisticated.

Story.—Johnny Williams, a conceited and selfish American newsreel flyer, is sent to China to get photographs of activity on the Burma Road. He falls foul of the Japs and is imprisoned, but after gaining possession of a secret code, makes his escape. He is aided by Major Bull Weed, an unscrupulous soldier of fortune, and Fifi, Weed's equally unscrupulous girl friend. He eventually reaches the Mandalay headquarters of "The Flying Tigers," a group of American aviators who have given their services to the Chinese, but believes China's troubles is her own affair. Later, he meets Miss Young, an American-educated Chinese girl, and she informs him that Weed is in the pay of the Japs and is out to get the code. He and Miss Young fall in love. Then follows a Japanese raid on a school run by Miss Young and her philanthropic father, and their deaths and those of many innocent children completely change Johnny's outlook on life and the Chinese problem. He signals his rehabilitation by bringing down a Jap 'plane.

Acting.—George Montgomery finds the going hard as Johnny, and Gene Tierney displays a little too much glamour and is rather too well groomed to convince as Miss Young. Victor McLaglen, Lynn Bari and Bobby Blake, in direct support, also fight a losing battle with extravagant fiction.

Production.—The destruction of the school and killing of its many small pupils is emotionally impressive, but otherwise it covers a rather bumpy and occasionally boring maze to Mandalay. Fact, represented by recent history, has outstripped its fiction.

Points of Appeal.—Elaborate staging, good scraps, grim and touching bombing sequence, popular if extravagant romantic angle, intriguing title and obvious star values.

Flying Tigers

British Lion - Republic. American (A). Directed by David Miller. Featuring John Wayne, John Carroll and Anna Lee. 8,800 *feet. Release not fixed.*

SPECTACULAR aerial adventure melodrama, describing the many courageous and crazy exploits of "The Tigers," an exuberant and dauntless band of young and old American flyers who risked, and are still risking, their lives to protect convoys from Japanese bombers. The tale, a skilfully coloured with a pleasing triangle love interest, is competently handled by a versatile cast and punctuated with some of the most thrilling scenes of aerial combat seen on the screen.

Yet, with all its crowded showmanship, it retains the human touch. It does more, it counts the cost of freedom in terms of arresting, thought-provoking, inspiring, popular entertainment. Excellent general booking.

Story.—Jim Gordon, leader of "The Tigers," a band of young American air fighters attached to the Chinese Burma Road patrol finds himself in desperate need of men and persuades Woody Jason, a brilliant but irresponsible air ace, to join him. A bonus is paid to anyone bagging a Japanese 'plans, and Woody, who places cash higher than principles, goes all out to feather his nest. His breezy, cocksure manner annoys his companions, but that does not worry him.

He becomes even more unpopular when he makes a play for Brooke Elliott, Jim's Red-Cross nurse fiancee, and later causes the death of a colleague, but he swiftly makes amends. After the news of Pearl Harbour, Jim is officially informed that "The Tigers" are to destroy a heavily defended bridge used to carry Japanese ammunition trains. Jim decides to do the job himself, and has an old transport plane loaded with crates of nitro-glycerine. Woody learns of this and secretes himself on the plane when Jim takes off. Their plane is hit, but when Jim bales out Woody remains and does the job at the cost of his own life.

Acting.—John Wayne gives a cool, clear-cut portrayal as Jim. John Carroll is excellent as the breezy, irresponsible, cocksure Woody, and Anna Lee is adequate in the comparatively small role of Brooke.

Production. — The story, which has a factual foundation, gives a poignant impression of the havoc caused by Japanese bombs and interlaces its grim domestic asides with pleasing romance, lively banter, breezy braggadocio and magnificently-realistic flying sequences. Its adroit blending of history and hokum enables it to underline its lofty message without impairing its realism. Its showmanlike steering of the middle course makes it the peer of the best flying war films to date.

Points of Appeal.—Crowded, exciting and inspiring story, strong human angle, good dialogue, superb flying sequences, strong cast and box-office title.

He's My Guy

General F.D.-Universal. American (U Directed by Edward F. Cline. Featuring Irene Hervey, Dick Foran and Don Douglas. 5,879 *feet. Release not fixed.*

ROMANTIC comedy musicale, with a munitions factory background, telling how separation and inevitable reconciliation married partners in a vaudeville act lead to the permanent establishment of all-star divertissement for hard-pressed defence workers. There are one or two good turns, for instance, the Mills Brothers and the Dia Brothers, but outside of these neither the nor its cabaret embellishments is parti bright. Very ordinary "second."

Story.—Van Moore, a quick-tempered composer, and Terry Allen, his attractive talented wife and partner in a musical act, quarrel and separate when Terry wishes to give up vaudeville and settle down to a less precarious existence. She becomes secretary to Kirk, manager of a munitions factory.

Kirk falls for her, but she, still in love with Van, flatters him with the sole idea of getting the job of amusements director to the factory for her husband. She succeeds, but more trouble starts when Van gets jealous of Kirk, and Kirk schemes to take all the credit for the success of their first show. However, Terry had a word with the understanding president of the company, and he sees that credit is given where credit is due. A patriotic song scena provides a happy grand finals.

Acting.—Irene Hervey is an attractive Terry, but Dick Foran makes a very boorish Van, and Don Douglas is not much better as Kirk. Joan Davis and Fuzzy Knight provide conventional comedy relief.

Production.—There is an attempt to strengthen the slight story structure by stressing the "he's my man" sentiment, but the hero is so peevish and unsympathetic that the direct opposite is unhappily achieved. The few bright all-star turns help, but the film only just makes the support grade.

Points of Appeal.—Slight feminine angle, good staging, popular incidental acts, convenient footage and good title.

REISSUES

Elephant Boy

Anglo-American. British (U). Directed by Robert Flaherty and Zoltan Korda. Featuring Sabu, Walter Hudd and Alan Jeayes. 7,300 *feet. Release not fixed.*

THE success of the initial release of this wonder screen version of Kipling's famous jungle story, "Toomai of the Elephants," is too fresh in the mind of all exhibitors to need further enthusiastic review, but the intelligence of the small native boy and the sagacity of the elephant he controls will still thrill the younger audience who have not seen it, and bring further pleasure to those who will take advantage of the reissue to see it a second time.

The authenticity of the hunt and the jungle scenes guarantees full interest of young and old. Previously reviewed in KINE. WEEKLY, February 11, 1937.

Storm in a Teacup

Anglo-American. British (A). Directed by Victor Saville and Ian Dalrymple. Featuring Vivien Leigh, Rex Harrison and Cecil Parker. 7,394 *feet. Release not fixed.*

BRIGHT, humorous story of pompous Scottish civic personalities who, in their efforts to benefit the town as a whole, lose sense of balance and inflict hardship on the poorer members of the community. A young Englishman, joining the local newspaper, views events from a new and impartial angle and in the absence of his chief publishes a front-page story which results in a libel action but eventually rectifies the injustice.

The film is full of hearty encouragement, laughter and satire of the authorities, and is thoroughly sound in dialogue and production. Well worth while booking; should be productive of box-office results.

First reviewed in KINE., June 3, 1937.

Producers Welcome New President

A HAPPY atmosphere prevailed at the lunch of the British Film Producers' Association last Thursday, given to mark the succession of J. Arthur Rank to the presidency. W. G. Hall, as vice-president, took the chair, and welcomed an almost complete roll of members, who were obviously very favourably impressed by the sincerity and businesslike grasp of the Industry revealed in the brief speech of their new chief.

Mr. Rank very unaffectedly defined his approach to the duties that lay before him. Members of some associations, he said, did less than they should, because their main object in joining was to see what they could get out of it. But if they were influenced by a spirit which asked what they could put into it, then that association was going to get somewhere. His own aim was to give service to the association; when he failed to do this he would give way to somebody else.

The testing time came when a member's own interests clashed with those of the association. He himself wanted to do everything he could for the British film Industry, and if any company at all made a good picture he was only too delighted.

Before he sat down Mr. Rank showed with obvious feeling the watch of his old friend, C. M. Woolf, which had been sent to him that morning by the sons of the late G.F.D. chief.

There followed a few graceful words from G. W. Parish, who expressed the hope that with the active services of Mr. Rank the association could realise the goal of its ambition and continue to thrive. He referred to the loyal support he had had on the labour sub-committee from members; with all the calls he had made upon their time he had never had a case of any one of them failing to be present at a meeting.

F. W. Baker, too, expressed his welcome to the new president, and Jack Beddington, representing the Government interest in British production, added his message on behalf of the Ministry of Information.

The Business Meeting

The installation of Mr. Rank as president took place at the meeting which followed the lunch.

Organisation

The following sub-committee was appointed to consider what alterations, if any, should be made to the constitution and rules and also to report upon such changes as they thought desirable in the organisation of the association: G. W. Parish, Robert Clark, F. W. Baker, Major H. Baker, Spencer M. Reis.

The Employees

G. W. Parish, chairman of the labour sub-committee, reported that the cost of living negotiations with the A.C.T. and N.A.T.K.E. had been brought to a successful conclusion and an agreement signed. It was hoped that a similar agreement would be completed when the labour sub-committee met the E.T.U. next week. It was also reported that the special standard agreement with the A.C.T. had been completed and signatures of members present were appended thereto.

Continued foot of next column

Anne Ayars in Hal Roach's FIESTA (U.A.), shortly to be seen in the West End

"SILVER SKATES" To be seen soon.

Monogram's most ambitious production, and their first attempt at producing super spectacle, is "Silver Skates," which has just arrived in this country and will be Trade shown by Pathe at an early date. It is a glorious ice extravaganza with a magnetic cast headed by Kenny Baker, Patricia Morison and Belita, U.S. champion and Pavlova of the ice.

W. J. Gell, managing director of Pathe, after viewing the picture over the week-end, plans to have a special conference of the Sales Staff to discuss the selling and exploitation of the picture.

"It fully justifies its exceptionally high cost," says Mr. Gell, "and is, indeed, the most outstanding picture we have had to date. It has everything—a box-office title, splendid cast, human story, abundant spectacle, and some very appealing song numbers.

"We definitely have a picture that any distributor would be proud to present, and exhibitors will get a pleasant surprise when they see it."

Saving Raw Stock

Harold Boxall reported on the meeting that had taken place between representatives of the association and the Board of Trade on economy in the use of film stock, and it was felt that the arrangements likely to be come to on this would prove satisfactory in these circumstances.

Important Post-War Plans

Michael Balcon raised the question of the distribution of British films abroad, particularly in countries now under Nazi rule, and it was decided that a small committee should be set up consisting of Michael Balcon, W. G. Hall, P. Watkins and Sam Smith to consider this matter and report back.

It was also decided that Trade Press should be admitted to future meetings of the association.

SIX NEW UNIVERSALS FOR G.F.D. RELEASE

The New Hitchcock and the latest Abbott and Costello

AMONG six Universal pictures currently Trade shown by G.F.D. next week are the new Hitchcock drama, "Shadow of a Doubt"; the latest foolery from Abbott and Costello, a crazy horse comedy called "Money for Jam"; and the Gloria Jean-Allan Jones musical, "When Johnny Comes Marching Home." The Ritz Bros. in "Off the Beaten Track" and two lively musicals, "Hi, Buddy" and "He's My Guy," complete the sextette.

Alfred Hitchcock's sensational drama, "Shadow of a Doubt," stars the talented young Teresa Wright with Joseph Cotten—two people who have recently put themselves among box-office winners by the quality of their acting. Under the magnificent handling of the one and only Hitchcock, their performances in this inter-family murder drama are brilliant. Miss Wright's rôle is that of niece to Joseph Cotten's uncle, whom she suspects of murder. She risks her own life at his hands to prevent her family knowing his real identity, and her part provides her with every opportunity to show her wide range of dramatic emotions. As her murderously-minded uncle, Joseph Cotten is outstanding. Macdonald Carey plays a young detective who solves the murderer's identity, and Emma Newton has the rôle of Miss Wright's screen mother. "Shadow of a Doubt" will undoubtedly rank high in the 1943 list.

Horse Sense

In "Money for Jam" Abbott and Costello—America's No. 1 comedy stars—fool around with horses—or rather one horse. The two comics feed candy to the horse of a cabby friend and it dies. Filled with remorse, they vow to replace it. They can't just *buy* a horse because they are broke as usual, so they "find" one. Unfortunately, they take a well-known racehorse by mistake and find themselves in a fine muddle. Their efforts to hide and then dispose of the famous nag leads up to a riotous climax with the chubby Lou riding the horse in a famous race entirely unsuspectingly, and losing because he insists on jogging the wrong way round the track. Luckily, a friend has backed the winner, so all ends well, but not before Bud and Lou have packed every crazy antic into the story. "Money for Jam" will definitely be money for box-office. Erle C. Kenton directed, and other players in the cast include Grace McDonald, Patsy O'Connor, Eugène Pallette and Shemp Howard.

Tuneful Musical

"When Johnny Comes Marching Home," a sparkling comedy filled with good tunes, stars five top-liners. Allan Jones and Jane Frazee share the adult romantics, while Gloria Jean, Peggy Ryan and Donald O'Connor provide the more youthful side of this gay musical. Phil Spitalny and his famous "Hour of Charm" all-girl orchestra have their film dèbut in "When Johnny Comes Marching Home," which was directed by Charles Lamont

The three Ritz Brothers star in "Off the Beaten Track," with Grace McDonald, Carol Bruce and Dick Foran. Quick and merry quips and tuneful melodies are the entertainment high-lights.

"Hi, Buddy" has Harriet Hilliard, Dick Foran, Robert Paige and Marjorie Lord, good tunes and an amusing story of the running of a club for younsters in New York. Harold Young directed.

"He's My Guy," with Joan Davis, Dick Foran, Fuzzy Knight and Irene Hervey, is an original tale of theatre folk turning into war workers. Ten good songs with the Mills Bros. and the Diamond Bros. to help along the stars. Direction by Edward F. Cline.

Abbott and Costello in [MONEY FOR JAM (G.F.D.)

"FIESTA" FOR EARLY RELEASE

"Fiesta," Hal Roach's first streamlined feature to be produced in Technicolor, will shortly be presented in the West End by United Artists.

A musical comedy with a Mexican background, "Fiesta" is one of the gayest and most colourful of all this producer's famous series of Streamliners, and a perfect escapist picture.

The splendid comedy cast includes Antonio Moreno, Anne Ayars, Armiday, George Negrete, George Givot, directed by Le Roy Prinz.

Major H. A. Procter, M.P. for Accrington Division, has received 200 postcards from constituents protesting against the opening of kinemas on Sunday—a departure of which he does not approve.

London Trade Show Diary

Continued

Tuesday

They take a job running the canteen of a working men's club, and make such a success of it they are promised all the canteen's profits if they will stay.

They agree to do this, but find opposition from a gambling king who sets up a spectacular establishment to entice the men away from the club and to encourage them to lose all their wages at the tables.

Secrets of the Underground *(British Lion)*

Studio One. **11 a.m.**

Cast: John Hubbard, Virginia Grey, Lloyd Corrigan, Robin Raymond, Miles Mander, Olin Howlin. **Director:** William Morgan.

Miles Mander, famous French painter, is kept prisoner by a gang of counterfeiters and forced to produce etchings, under threat of danger to his daughter who remains in Paris.

When he finds that his daughter is safely away from Paris the painter decides to tell all to the authorities, but before he can do so he is murdered.

John Hubbard, public prosecutor, gets on to the trail of Corrigan's gang, and after a number of breathtakingly dramatic adventures, he finally runs them to earth at a lonely farm.

Wednesday

House of Mystery *(G.F.D.)*

G.F.D. Private Theatre. **10.30 a.m.**

Cast: Irene Hervey, Don Porter, Nils Asther, Leif Erikson, Ralph Morgan, Fay Helm, Bela Lugosi, Elyse Knox, Lionel Atwill. **Director:** Ford Beebe.

Kurt Ingston, a hopeless cripple, keeps a mysterious house where bloodstains keep appearing on the carpets. Ingston's sister, Margaret, is so terrified that she thinks she is going insane and summons a woman doctor, Lynne Harper, to her aid.

Staying in the house is an Indian mystic, Singh, together with the three doctors attending Ingston, a story-writer named Dick Porter, a forbidding housekeeper, Mrs. Judd, and a half-crazy chauffeur, Laurie.

The three doctors are found strangled; then a village girl found dead in the grounds; and finally Laurie found strangled in a cupboard.

Margaret sets fire to the house, and when Dr. Harper and Dick escape into the grounds they are followed by a sinister figure without legs—Ingston. Just as he is about to attack them he is shot dead by Singh.

Romance on the Range *(British Lion)*

Studio One. **11 a.m.**

Cast: Roy Rogers, George "Gabby" Hayes, Sally Payne, Linda Hayes, Edward Pawley. **Director:** Joseph Kane.

This crackling Western concerns the efforts of Roy Rogers, the foreman of Arrowhead Ranch, to track down a gang of fur bandits who have been robbing the trappers who bring fur to the Stuart Trading Post. Ironically enough, the secret leader of this gang is Edward Pawley, who manages both the ranch and the trading post for the absentee owner, Linda Hayes.

The way Roy, Gabby Hayes and the Sons of the Pioneers finally expose Pawley and round up his entire gang provide the film with a thrilling and highly suspenseful climax.

Five excellent musical numbers include the now-popular "Rocky Mountain Lullaby."

Continued from page 3

C.E.A. Annual Meeting

kinemas and the Solicitor's remarks. He suggested that members should go to the solicitor rather than the secretary should any difficulty arise regarding building problems.

The Accounts

Mr. Fuller explained that as during war time it was difficult to get accounts in there would be no resolution to adopt the accounts and balance sheet, but only to note them.

E. J. Hinge (treasurer), speaking upon the accounts, said that the year showed a credit balance of £315, as against £596 last year. To forestall criticism, he would mention that certain expenditure had been charged to the Political Fund, and this course had been approved by the Legal, Finance and Parliamentary Committee.

Subscriptions had increased by £1,983, and this was due to some extent to re-grading of some halls. Those whose halls had been re-graded must reflect that they had been let off lightly in the past.

Sundry creditors in the accounts were down, and an item which was in last year's accounts and was not in this was Income Tax. This had been dealt with and did not exist.

Speakman's Farewell

The last business I have to perform as a president, said W. J., is to hand over to my old friend Harry Simpson, with the modest comment that the Trade is in worse position than it was when I succeeded to the chair. I was in my time promised, and I have received, the full support of my predecessor, Col. S. K. Lewis. I can do no more than promise, in my turn, the same support to Mr. Simpson. I shall be at his service, just as I have been at the service of the Association.

The chain of office was then passed on to Mr. Simpson, who thereupon took the chair.

The New President

Mr. Simpson thanked the meeting not only for himself but also for the branch he represented for the honour he had received. It was a tribute to the democratic quality of the Association that one of the smallest branches could supply a man to preside over the whole Association's work. He had sat under twelve presidents. He hoped the fact that he was the thirteenth would not be unlucky. It was usual for the incoming president to give some guide to the policy to be expected, but in war time any such undertaking would be futile.

But there was one idealism he would fight for, and that was the complete unity of all members. Pre-war, there were differences between the small man, the medium man, and the big man. But he would like to ask the thousand independent members and the others to forget their differences for the duration.

Mr. Simpson concluded with a tribute to his predecessor.

Lt.-Col. Lewis eloquently proposed, and Louis Dickson seconded, the vote of thanks to Mr. Speakman, referring to the amount of time which Mr. Speakman had spent travelling in the Association's interests.

Much Travelled

Replying, W. J. Speakman referred to Mr. Whittell's query regarding his becoming president.

Two years ago, when he was nominated to the presidency, bombs were falling around, and he (the speaker) was the only "stooge" who would take the position. "I had the impertinence to accept the nomination."

He had not realised how much time he would be required to spend in the interests of the Association, but he felt very gratified at the tributes he had received, and in those tributes he had been well rewarded.

Mr. Speakman then gave a few statistics.

During the year ending to-day he had travelled 21,400 miles for the Association and attended 368 meetings, deputations and branch meetings in London and the provinces.

S. W. CLIFT

He had visited 19 out of the 27 branches, necessitating many nights of travel, sometimes with only the refreshment of a cup of cold tea and a stale bun.

The year has been very pleasant and he had enjoyed it and thanked branch chairmen and secretaries for their reception.

"I must pay my grateful thanks to Teddy Hinge for his help; to Col Sydney Lewis, a friend who has backed and encouraged me; and I thank Harry Simpson for his loyal support, and W. R. Fuller for his sound advice and, may I say, instruction.

All past-presidents will agree that W. R. Fuller is the C.E.A. The contacts which he has made with Government officials, many of which few people know about.

Mr. Fuller in 1943 completes his 20th year with the C.E.A. Mr. Brown his 25th year.

"The compensations to me are the friendship which I have made which I hope will go on throughout my life." You have merely to command me in the future and I will do your bidding, he added.

The Executive's Job

Capt. Clift first of all congratulated Mr. Simpson on his occupancy of the presidential chair.

He had, he said, taken that office with his eyes wide open. He knew he was shouldering a big burden, and he felt it was a duty to take a great interest in the welfare of the association.

"I was a little independent for too long to forget their interests. I could not help but see that the big circuits are co-operating with other exhibitors in forwarding the welfare of the association.

"The Association had never stood so high in esteem, and this was due to Sydney Lewis, W. J. Speakman and W. R. Fuller, and it is up to you and me, Mr. Simpson, to see that we do not slide back.

"I cannot do better than conclude with some words spoken this morning by the new Speaker of the House of Commons:

"'I take this job in the spirit of work and not in any spirit of self-congratulation or self-confidence. I may not be a success; I cannot tell. One thing I do promise, I will give of my level best.'"

One for All and All for One

R. H. Dawes, who said he had had great opportunity of seeing the work of the Association's officers during the past year, moved the vote of thanks to the officers, branch secretaries and staff. He made special reference to the work of Col. S. K. Lewis and E. J. Hinge. As to the general secretary, he could not over-emphasise the value of Mr. Fuller. Nor could the work of Norman Hart be over-estimated. He was just back from the battle of Weston-super-Mare, and his knowledge was second to none. R. V. Crow's services had been of the greatest possible value during a very difficult year. Working behind the scenes was W. J. Brown and the branch secretaries, men who got the least praise, which was very unfair. All were grateful for the splendid way they were carrying out a difficult job.

Fred Prior, who seconded, said they should not forget to mention their gratitude to the chairmen of the branches.

E. J. Hinge, in his acknowledgment, said they had had a happy year of office and it was a real pleasure to [illegible] associated together in a magnificent association. He concluded:

"It is still possible for branches [illegible] make investments should their offices so decided, and I suggest that your finances should be used in the nation's interest."

W. R. Fuller hoped we should [illegible] through the rest of the war years as we as they had negotiated the past year.

As I get credit for work done by other people I would like to say a word for Mr. Brown, he said. If I did not have Mr. Brown I could not carry on so well. He is a marvellous assistant secretary. I do add my tribute to Mr. Crow and the branch secretaries. I do not remember an occasion of cross words.

Some of you tire me with [illegible] of post-war slump, he added. [illegible] limited and intelligent amount of reading. I have read the Beveridge Report in which you will get £2 if [illegible] work so you will have to pay £2 [illegible] anybody to get any work done.

Well, you are in a cash business and you should benefit from this. That is why I put that last paragraph in the report.

Continued from page 3

TRADE NEED FOR PEACE PLANNING

commends it to Br[illegible] and distributors.

Articles elsewhere in this issue present the new point of view of the equipment manufacturer and the architect. Tom Chilton, of J. Fred Brockliss, Ltd., pleads the urgent need of a national licensing system, a subject which has been continually raised by E. Simpson, newly elected President of the C.E.A., and the promotion of proper training facilities for the projectionist.

J. Gomersell, L.R.I.B.A., also emphasised the pressing need for the adoption of a national building code.

Both speakers contended that the branches of the Industry should come together and formulate plans to meet these and other peace-time problems of the kinema in respect to post-war planning.

This vital need for a constructive policy was stressed by Coun. A. [illegible] Green at the annual meeting of the London and Home Counties Branch. He declared it was necessary if the Industry were successfully to face the changed and changing circumstances which would operate in the post-war period.

"One Day of War"

FOR THE ARMY

"One Day of War," the Soviet 160 cameramen record of a day's fighting and civilian support for fighters, has been chosen by the Army Bureau of Current Affairs for distribution to Army units all over the country.

A.B.C.A.'s service of films consists of 35-mm. and 16-mm. copies, which are made available through centres, of which there are about 300 all over the country, particulars of the films being issued to units who can then apply for those they want from the selection offered.

This is not the first Russian picture to be chosen by A.B.C.A., "The Defeat of the Germans Near Moscow" and several shorts have also been distributed in this way.

39

BRITISH LION presents

Republic's

mighty production

FLYING TIGERS

– a sincere tribute to that intrepid band of American aviators who defied death daily in defence of the brave Chinese

The Dare
in a Thrill
comes once
BRITISH LION
Presents

...vil "FLYING TIGERS"
...Adventure that
...a Lifetime...

TIGERS

A
REPUBLIC PICTURE

JOHN WAYNE

JOHN CARROLL

ANNA LEE

LONDON TRADE SHOW

RIALTO

THURSDAY - MARCH 11th - 10.45 a.m.

BRITISH LION
PRESENTS

YOUTH ON PARADE

with

JOHN HUBBARD • RUTH TERRY
MARTHA O'DRISCOLL • TOM BROWN
CHARLES SMITH • LYNN MERRICK

A REPUBLIC PICTURE

TRADE SHOW
STUDIO ONE
MONDAY-15 MARCH
11 A.M.

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1
• CRAMS: BRILIONFIL BATH LONDON • MANAGING DIRECTOR S.W. SMITH • PHONE GERRARD 2882 5 •

REPUBLIC PICTURES

The thrill-packed drama of a desperate killer, adding mysterious new murders to cover the last !
BRITISH LION presents
SEC
OF
JOHN HUBBARD
VIRGINIA GREY
LLOYD CORRIGAN
ROBIN RAYMOND
MILES MANDER
OLIN HOWLIN
BEN WELDEN
A REPUBLIC Picture
REPUBLIC PICTURES
BRITISH LION FILM CORPORATION LIMITED,
76-78 WARDOUR STREET, W. 1.
* GRAMS: BRILIONFIL RATH LONDON * MANAGING DIRECTOR S. W. SMITH * PHONE GERRARD 2862 *

KINEMATOGRAPH WEEKLY
March 11, 1943

BRITISH LION *presents*

GENE AUT

BELLS O

CAPISTR

GIN
LUCIEN L
MORGA

A PE

BRITISH LION
76 - 78 WARD
MA
★ GRAMS · BRILIONFIL, RATH, LONDON ★

(PH WEEKLY
1943

CORPORATION LIMITED,
STREET, W. 1.
DIRECTOR S. W. SMITH PHONE GERRARD 2882-5

REPUBLIC PICTURES

NEW EXCITEMENT...
NEW THRILLS...
NEW ADVENTURE!

BRITISH LION PRESENTS

ROY ROGERS

ROMANCE ON THE RANGE

A REPUBLIC PICTURE

BRITISH LION FILM CORPORATION LIMITED,
76-78 WARDOUR STREET, W. 1.
★ BRANCH · BRILONFIL, BATH, LONDON ★ MANAGING DIRECTOR · E. W. SMITH ★ PHONE GERRARD 2983-5 ★

Phyllis Stanley, James Mason and Joyce Howard, three of Marcel Hellman's star spangled cast in THEY MET IN THE DARK, a romantic, comedy-thriller for G.F.D. release

"Time Flies" in Third Week

Walter Forde takes Gainsborough's comedy phantasy "Time Flies" into its third week at Shepherds Bush, Tommy Handley, Evelyn Dall, George Moon and Felix Aylmer are leading players in this new Edward Black production, with Maurice Ostrer in charge of production.

Though Maurice Ostrer is offering filmgoers an hilariously impossible story in "Time Flies," scientifically-minded patrons will be interested to learn that the Back-Through-Time idea shown in the film is based on conjectures of famous modern scientists .

The subject of a Time Ball taking a few moderns back to Elizabethan days has always been of interest to Howard Irving Young, writer of the film, with Ted Kavanagh and J. O. C. Orton. Young, who has a Degree in Philosophy, studied astronomy under Camille Flammarion at the University of Paris and has lectured on Einstein's Theory of Relativity.

Though "Time Flies" is a broad comedy, the underlying theme of "Time" expressed in it is based upon Einstein and J. W. Dunne's hypotheses. Dunne, it will be remembered wrote the scientific best-seller "Experiment With Time," in which he theorised that Time is like a river, with Past Present and Future on its banks. Given the means, one could go up or down stream and see the scenes of Time that has passed, or Time that is to come.

Highlight of production this week has shown the huge penthouse studio in New York from which the gigantic steel Time Ball takes off into space with Handley and Co. as passengers.

BIG SHIP SET AT DENHAM

The "Yellow Canary" cast has completed a second week's shooting on a huge ship set, with Director Herbert Wilcox and Cameraman Mutz Greenbaum almost living in the cranes swinging high over the deck, which has swarmed with a heterogeneous collection of "refugees" travelling to Canada. These include a bunch of small children with a superabundance of energy, which never flags even during the inevitable "waits" between shots—to the delight of the "Yellow Canary" floor crew and the despair of the children's nurses.

Anna Neagle has now "rocked" daily for a fortnight on the ship and declares that its lurches compare favourably with those of the banana boat on which she returned to England a few weeks ago.

Margaret Rutherford has contributed many polished performances to both screen and stage, and cast for a minor rôle in "Yellow Canary" her outstanding performance decided Herbert Wilcox immediately to build up the character; rushes coming through are stated to prove the decision more than justified.

New Czechoslovak Film

In its final stages, the new Merton Park film of the Czechoslovak Red Cross promises to prove quite an outstanding contribution to the list of United Nations documentaries. It brought together once more the team, headed by Director Cecil Musk and script-writer Mary Benedetta, who were responsible for the American Red Cross record, "We Were There."

The Czechoslovak film is not yet named. Names, in fact, present a problem in this particular "short," as all the actors and actresses taking part in it, right down to the three-year-old baby star, Vlasta, are genuine refugees, all of whom have relatives left behind in Czechoslovakia, and the discovery of their identity might lead to fresh persecution "back home."

During 1942, the Religious Film Society made over 10,000 ft. of film of Bible stories, many of which were in Technicolor. Over 1,600 programmes of religious films have been shown to the forces.

FILM SCRAP OR JUNK WANTED
for recovery of the Nitrate and Acetate cellulose.
Photographers films and stills also wanted.
LLOYD'S, 72, Bridge St., Christchurch, Hants.
Dealers in Photographic machinery, materials and appliances

WILL HAY TO RESUME NEXT WEEK

"San Demetrio, London" Preparing

WILL HAY, who is starring with Claude Hulbert in Michael Balcon's new film, "My Learned Friend," battled against his illness for a fortnight before his doctor insisted that he should take a fortnight off for treatment. He carried on in great pain, and his courageous action enabled Ealing to prepare to switch work on to another film, "San Demetrio, London," which Charles Frend will direct for Michael Balcon. As a result of this, only the very minimum of man-hours have been lost.

Hay's condition is now greatly improved, and he is expected back on March 15.

"San Demetrio"

Hard hit though the film Industry is by clothes rationing, ingenuity ensures that actors are still dressed as the story dictates when they face the cameras. At Ealing, for instance, every fair member of the staff is busily knitting naval garments for "San Demetrio, London."

This film tells the epic story of the oil tanker of the same name which, crippled in the famous *Jervis Bay* action, was brought safely to harbour by her crew. As most of the characters are seamen, the wardrobe called for an abundance of knitted pullovers, and so on. The question arose: How to obtain them?

A happy solution has been reached. The Navy League Seafarers' Comforts Supply have supplied the wool, and the Ealing staff are knitting it. When the film is finished, the garments will go back to the Fund to begin a new phase of their useful life—maybe to figure in future actions as gallant as that of the *San Demetrio*.

Chief Engineer Charles Pollard, the man who actually got the tanker to go again—a feat which earned him the O.B.E.—was earmarked to re-enact his own story in the film. It was found, however, that his services as technical adviser on the film will leave him no time for acting in it. So the rôle has gone to stage star Walter Fitzgerald (now playing the sinister landlord in "Murder Without Crime" at the Comedy).

Fitzgerald, a recent recruit to films, is notable for his brief appearance as an Army captain back from Dunkirk in "In Which We Serve." (Remember that classic line of his: "A cup of Bovril laced with sherry"?)

ANGLO-AMERICAN AIR FILM

A NEW film showing Britain and America's air offensive against Germany is in the making. It will be part factual and part fictional.

Lieut. Richard Sherman, the American author now attached to the Eighth Air Force film unit, and Flight Lieut. Terence Rattigan, British author of "Flare Path" and "French Without Tears," are touring United States and R.A.F. bases gathering material for the film. The story centres around an R.A.F. station in its transition from British to American operation.

The film is being directed by Major William Wyler, who directed "The Little Foxes" and "Mrs. Miniver."

Revnell and West Comedy

Work started on Monday at Merton Park Studios on the latest Revnell and West comedy, entitled "Up With the Lark," which Edwin J. Fancey is producing for New Realm release. Direction is in the hands of Phil Brandon, who recently completed "Happidrome" for M-G-M.

A very well-known supporting cast arranged for this picture, including Anthony Hulme, Allan Kane (radio singer), Van Straten and his Piccadilly Orchestra, Lesley Osmond, Anthony Holles, Johnny Scofield, Ernest Sefton.

Lt.-Col. Geoffrey Barkas, O.B.E., home from the Eighth Army, visited Ealing last week. In pre-war days he was famous for direction of location trips involving huge native casts. He is now Director of Camouflage, Middle East, and with him are two other film technicians, Fred Pusey and Peter Proud.

A big new War Savings film nearing completion at Merton Park, "Sentries Pass," is by far the biggest "short" ever undertaken at the studio. Over 100 players took part, including such famous stars as Stanley Holloway, Pat Kirkwood, etc. Cecil Musk is the director.

"OSCAR" AWARD TO "49th PARALLEL"

Over $1,300,000 U.S. Gross

Claimed to be the biggest gross ever achieved by a British picture in the American market, "49th Parallel," which is the only British film to figure in the latest Golden List, of subjects with receipts of over one million dollars, actually has netted to date 1,300,000 dollars.

As a matter of fact, the Archers (Michael Powell and Emeric Pressburger) lost a lot of valuable publicity through the American habit of changing the title of British films, which was responsible for "49th Parallel" getting less notice here on its award from the American Motion Picture Academy than it deserves. The story of the award of an "Oscar" to Emeric Pressburger, who wrote its script, was published under the American title of "The Invaders," and few of the lay Press picked it up as "49th Parallel."

The "Colonel Blimp" unit are feeling very pleased with themselves at the moment. The award to Pressburger makes the second "Oscar" they have collected during the production, the first being awarded to Georges Perinal, now in charge of cameras, for his colour photography in "The Thief of Bagdad."

Pressburger's scripts, like "Spy in Black," "Contraband," "49th Parallel," "One of Our Aircraft is Missing," and now the Technicolor epic, "The Life and Death of Colonel Blimp," have set a new high for brilliance and originality of conception and writing.

The shooting of one or two insert shots now brings to a close the Two Cities-Jeffrey Dell production, "The Flemish Farm," directed by author Jeffrey Dell and produced by Sydney Box.

Hellman in Second Week

LEADING on from the big musical sequence, when Phyllis Stanley sang the song hit, "Toddle Along," with full dance chorus and augmented orchestra, Marcel Hellman continued shooting at Teddington, for a second week against a huge lounge, restaurant and floor show setting in "They Met in the Dark," directed by Karel Lamac, with Basil Sydney as dialogue director. The full cast is James Mason, Joyce Howard and Tom Walls, with a big cast of popular favourites headed by Phyllis Stanley, George Robey, Jeanne de Casalis, Edward Rigby, David Farrar, Karel Stepanek, Ronald Ward, Betty Warren, Ronald Chesney, Walter Chrisham, Eric Mason, Peggy Dexter, Patricia Medina, Robert Sansom, Brefni O'Rorke, Finlay Currie and Alvar Lidell.

The scene opens as Phyllis Stanley is finishing off her number, and we are introduced to the various villains of the piece, including Peggy Dexter, who is trying to be friendly with a naval officer, David Farrar, on instructions from Ronald Ward, one of the gang leaders. It was David Farrar who persecuted James Mason at the court martial, but who in the end is saved from disgrace by the solving of the mystery by James Mason and Joyce Howard, after many exciting adventures.

Against the same floor show setting, Ronald Ward, as the mysterious Wizard of Give and Take, is introduced to the audience by Phyllis Stanley, with his assistant Eric Mason. Ronald Ward proceeds to move amongst and through the crowded restaurant, pulling out all sorts of objects, even live chicks, from the clothes of the people—a brilliantly smooth performance—while soft music plays and a spotlight follows him round.

So he eventually gets to David Farrar, and, as well as removing many amusing articles and livestock, he takes out an envelope and then dexterously substitutes another. The trick is done, the lights go up, the music swells, and another set of faked orders have been planted by the gang, operating as a troupe of entertainers.

Ex-Schoolmaster to Direct Schools Film

A new feature which Merton Park Studios has lined up for immediate shooting is a "short" dealing with broadcasting to schools.

The script is by lyric-writer and ex-Fleet Street man Harold Purcell, who will leave his desk for the next few weeks to proceed to the studio, as he is on this occasion turning director, too. No one could be better fitted for the job. Harold knows the scholastic world backwards; he was a schoolmaster himself for five years at an earlier stage of his career.

Andre Randall famous French artist, makes up Richard Hearne for Director Leslie Hiscott's new British National comedy A TOUCH OF NATURE

Hearne's Treble Role

Richard Hearne has a treble role in the new Hiscott British National subject "A Touch of Nature," now in its second week at the National Studios. Hearne is appearing as Rodney, the hero of the production who, in order to pay off some gaming debts has to impersonate Chapman, the butler, at his fiancee's home. So, in addition to himself he appears as Chapman and as himself impersonating Chapman.

Jimmy Wilson, in charge of the cameras, has been called on to do some clever split screen work. Andre Randall, rival in popularity to Maurice Chevalier in pre-war France, is appearing as a make-up maestro in the picture, while Judy Kelly, Henry Kendall, Hermione Gingold, Wally Patch and Ronnie Shiner, Alf Goddard, Ian Fleming and Ralph Truman are playing leading roles in the production. Michael Barringer wrote the story.

Wilfred Arnold, as art director on George Blake's "The Shipbuilders," has been paying a flying visit to Clydeside for a preliminary look round. John Baxter plans to follow up the visit within the next week or so taking members of the production staff North with him.

Wallace Orton reports excellent progress on the screen version of "The Canon in Residence," Victor L. Whitechurch's popular novel. Basil Mason is adapting the story to the screen and John Harlow will direct. This subject follows the Hiscott picture at Elstree.

HOSPITAL SET REALISM

Social and educational sidelights on a probationer's life were covered last week on the Two Cities' film on the nursing profession, which Leslie Howard is supervising and Maurice Elvey directing at Denham.

Sequences were shot against the background of the lecture room, where heroine Rosamund John receives her first lecture from Sister-Tutor Mignon O'Doherty. These scenes were authentic in every detail, and among the film probationers was a sprinkling of real nurses, who were full of praise for the realism of the action.

Later, the lecture room became an emergency ward. The heroine has progressed. Scenes in the nurses' dining-room give an insight into the off-duty lives of the nurses.

Completely filling Stage 2, the dining-room, in early Doulton, brilliantly reproduced by Art Director Alec Vetchinsky and the property department, certainly present a hive of activity. Long tables with rows of benches were occupied by nurses, carefully graded, and on a raised platform at the top end reigned Sister-Tutor, the Assistant Matron and other sisters, recognisable by their individual caps and darker uniforms.

Among the players who took part were Rosamund John, star of the film; Joan Maude, Jenny Laird, Valentine Dunn, Sophie Stewart, Pat Cutts and Terry Randall.

"Dear Octopus" B.P. Shots

FOR several days last week Harold French and the Gainsborough unit with Maurice Ostrer in charge of production were working at Shepherds Bush on back projection shots for "Dear Octopus," which Paul Soskin is producing at Islington.

Margaret Lockwood as Penny and Roland Culver as Farmer Felix Martin were concerned in the first of the back-projection scenes as Culver stammers out a 'will-you' proposal to Penny in a pony trap driving through country lanes. Later Margaret Lockwood and Michael Wilding worked in scenes in a car arguing fiercely as they drove along.

Harold French proposes to take the unit and several of his principals, including Margaret Lockwood, Helen Haye and Frederick Leister to the country church at Stoke Poges for location shots of the Randolph family leaving the church after the golden wedding service has been held and of the villagers greeting them at the gates of the churchyard.

Earlier in the week scenes were covered at Islington showing a reconstruction of part of Southampton docks with Michael Wilding arriving home from abroad and being greeted by Nora Swinburne, while Basil Radford, sent to meet his brother-in-law, becomes involved with a small child and a crate of apples and misses his arrival altogether. Remaining sequences in "Dear Octopus" to be shot this week include the reception on the village station platform as Wilding reaches his home and some amusing comedy scenes with Irene Handle as a gushing booking-office clerk.

PROLOGUE IN MURMANSK

Russian sequences were shot last week on the Two Cities-Anatole de Grunwald production, "The Demi-Paradise," which Anthony Asquith is directing, now nearing completion at Denham.

These, which form the prelude to the story, show Laurence Olivier as the Russian in his own environment. The scene is the interior of a canteen in Murmansk, into which come a Russian woman doctor (Inga Perten) and two British sailors, one of whom is wounded.

There is some amusing backchat between the sailors, typical Cockneys, when at this moment, Ivan (Laurence Olivier), heavily clad in furs, enters, and to their astonishment, addresses them in English.

They are intrigued and want to know just how Ivan learned their language and went to England. That, Ivan tells them, is quite a long story. . . .

Inga Perten, one of a host Anatole de Grunwald's discoveries, makes her first important screen appearance, although with quite a lot of foreign stage experience behind her.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

Names in the News

C. C. Parsons, who has succeeded C. Russell Baughen as manager of the Gaumont Greenford Granada, is a comparatively recent recruit to the circuit, but has spent a lifetime in the entertainment business. At the age of 16 he was booking entertainments and arranging weekly recreations for a large public institution, and also spent some time with the Albany Ward circuit in Weymouth and the south-west. During the last war he ran his own concert party in the Dorset Regiment, touring camps, hospitals, etc., in the Salisbury Plain district. Afterwards he organised and toured his own five-piece jazz band, which included Joe Morley and Tarrant Bailey, Sen., the well-known banjoiste. Mr. Parsons is himself a performer on this instrument. In 1936 he joined Odeon at Weston-super-Mare, and after moving to Perry Bar, Birmingham, and assisting at the opening of the Wolverhampton house, was appointed manager of the Shirley theatre. For two years he controlled the Warley Odeon, running Sunday concerts while there, and later moved to Bromley, Kent. He joined Granada last December as assistant manager at Woolwich, from which theatre he has now been promoted.

C. Russell Baughen, who has been with the Granada circuit for almost ten years, latterly as manager of the Greenford Theatre since October, 1941, has relinquished his appointment with the company. He has been in the amusement business for over 35 years, having started as a page-boy at the Croydon Empire under the late Sir Walter Gibbons. At the age of 16 he was put in the box office, and at 19 became assistant manager at the Woolwich Hippodrome. In 1922 he opened Collins's Music Hall, Islington, for the same company, running repertory there for five years with a stock company which presented such popular favourites as "Sweeney Todd" and "Maria Martin." As no scripts of these melodramas existed at that time, he and the cast had to write their parts from available publications. While with L.T.V. he was employed, in turn, at all the halls on the circuit, including the London Palladium, which he took over in 1906 when it was known as Hengler's Circus. During the last war he managed a R.N.V.R. concert party (which included Sydney Howard) at the Crystal Palace, and in 1919 was at the Balham Hippodrome, where Gracie Fields made her first London appearance in "Mr. Tower of London," besides giving Elsie Carlisle her London début. He joined the Bernstein circuit in 1934 and has served at all their halls with the exception of Rugby. Mr. Banghen is now open to consider offers, several of which have already reached him.

Arthur Ridley, whose management of the Regal, Lancing, was marked by a number of neat publicity essays, has now changed over from Odeon to the Fletcher Barnet Syndicate, and is in charge of the Studio Kinema, Hassocks.

A. G. Leavers, a last war D.C.M., has succeeded to the managership of the Luxor, Lancing, after work as a relief.

L. Lancaster, of the Odeon, Bristol, has taken up duties as manager of the Odeon, Guide Bridge, Ashton-under-Lyne, in succession to **William Garlick,** now manager of the Odeon, Burnley.

Sixty-four-year-old **Mrs. Agnes Hurst** has received the freedom of Derby kinemas. Mrs. Hurst, who has just retired on pension, has been cashier at the Popular Cinema (A.B.C.) since it was opened 14 years ago and has been in the entertainment business since 1904.

Harold Simister, who has been manager on Arthur Hall's circuit at Blackpool for the last ten years, has now left the Palladium, Blackpool, to join Gaumont-British on Division 4 as relief manager, base theatre, Regent, Sheffield.

Mrs. A. Wood, Cosmo, Derby, formerly a member of Derby's C.T.B.F. Film Ball Committee, has given birth to a son at Queen Mary Nursing Home, Derby.

J. H. C. Murray has recently taken charge of the Odeon Theatre, Colindale, N.W.9. He has had a great many years' experience of the variety and kinema business, for 27 years ago he was manager for Fred Allandale's revue, "Heave-o." He also managed the Pavilion (Variety) Theatre, Newcastle-on-Tyne. From variety, he turned to the kinema business and managed the Picture House, Bangor, Belfast, for the Irish Electric Theatres, Ltd. Later, for a period of four years, he was manager of the Princess Cinema, Blackpool, and was the first manager in Blackpool to introduce orchestras to kinemas.

L. Hendry, who has been appointed house manager at the Odeon Theatre, Bristol, comes from the Finsbury Park Astoria, where he occupied a similar position. Mr. Hendry commenced his kinema career at that house, then went to the Leicester Square house, and then back to Finsbury Park, from whence he came to Bristol.

R. Wilson-Padgett has been appointed manager of the Gaumont Palace, Chester, in succession to the late G. B. Haydock. He has been at the kinema since last March as organist and assistant manager, acting as relief manager during Mr. Haydock's illness. Prior to coming to Chester he was in Birmingham, where for two years he was with A.B.C. at the Forum as organist and assistant manager. Before this he was manager and organist at an independent kinema at Leigh-on-Sea, Essex. He was at one time organist at the Theatre Royal, Bury, and was one of the first demonstrators of the new Hammond pipeless organ.

K. Rowland, who has been appointed resident manager at the Odeon, Weston-super-Mare, comes to the West Country from the Odeon, Morden, and previously held positions at East Ham and the Foresters, Bethnal Green. On leaving Morden he was presented by the staff of the house with a pair of gold cuff-links, a set of evening dress studs and an opal tie-pin.

William Garlick, who commenced his duties as manager of the Odeon Cinema Burnley, Lancs, recently comes from the Odeon at Guidebridge, Ashton-under Lyne, where he was manager, and was formerly house manager at the Manchester Odeon.

C. H. E. Ordynius, who was assistant manager at the Essex Road Carlton (A.B.C.) for several months, has recently been transferred to the King's Cross Regent. A Polish refugee from Nazi tyranny, he lived in Germany from 1911, but escaped in August, 1939, joined the British Pioneer Corps, gained non-commissioned rank, and was invalided out towards the end of last year.

A. E. Watkins, who joined the A.B.C Company as a novice ten months ago has now been promoted to manger. He took over the Carlton Cinema, Cosham, Hants, on March 12.

His initial training was at the Ritz Cinema, Winchester, where he was assistant to Philip Taylor. After eight weeks he was sent to the Ritz Cinema, Aldeshot, under Norman John Dean.

Mr. Watkins attributes his rapid promotion to the skilful, thorough, and friendly way he has been trained by these two popular managers.

The Castle, Castle Bromwich, has reverted to its original function, having been relinquished by the Ministry of Food, by whom it was requisitioned. Sunday opening licences have been granted to this theatre and the Scala, Leamington Spa.

Grant Withers in a scene from THE MAN ON AMERICA'S CONSCIENCE, current M-G-M Trade show

TOOK LAME MAN HOME

Bradford Exhibitor on Petrol Charge

At Bradford on February 24, Ernest Whiteoak Bentley, of Heaton, general manager for Hibbert's Pictures, Ltd., the owners of a number of kinemas, was fined 20s. for using petrol for an unauthorised purpose.

It was stated that Mr. Bentley was granted petrol for, as he declared on his application form, "calling at picture houses in Yorkshire and Lincolnshire hiring films." Two of the Bradford kinemas owned by the firm were Towers Hall, in Manchester Road, and the Victoria, in Girlington.

Defendant was spoken to by a constable as he was coming out of a house in Barkerend Road, which was about a mile and a half out of the direct route to Girlington, to where Mr. Bentley stated he was on his way. He explained that he had brought home the manager of the Towers Hall, who was lame.

The Stipendiary Magistrate held that the purpose for which the petrol was permitted certainly did not cover the taking home of a sick or ill person off defendant's own route.

A PROUD FATHER

A. H. Jackson, British Lion's branch manager at Manchester, a justifiably proud man these days: his only son, John, has just been awarded a Mention in Dispatches for meritorious services in S.S. *Waimarama* in a very hot action with the enemy.

At the age of 19, Jackson has had many colourful experiences. Torpedoed off Liberia, he spent two days in an open boat before reaching shore, and then had a day's trek through the jungle to reach Monrovia.

He was the sole surviving officer of his ship, and as such he was summoned to give his report at Admiralty Conferences at Malta, Gibraltar and Whitehall. John is most reticent about his own exploits, but the KINE. hastens to congratulate him and also his popular father.

OUTSTANDING NEW FILMS FROM WARNERS

THE completion of the last production schedule has given Warners a full year reserve of pictures, announced Max Milder on his recent return from the States.

None of this product has yet been released either here or in America, and will be shipped over here as the need arises.

Among the nine important subjects coming within this category, Mr. Milder specifically mentioned Frank Capra's production of "Arsenic and Old Lace," the stage hit filmed by Cary Grant, Priscilla Lane, Raymond Massey, Edward Everett Horton and Peter Lorre. Another is the current West End success "Watch on the Rhine," starring Bette Davis, Paul Lukas, Geraldine Fitzgerald and Lucile Watson. This has been directed by Herman Shumlin, who staged the play originally on Broadway.

"Air Force"

When Mr. Milder left America preparations were under way for officially sponsored premières of "Air Force," a Hal B. Wallis and Howard Hawks' production, bearing the same dramatic relation to this war's fliers as "Dawn Patrol" did to the last. An all-male cast is headed by John Garfield, Gig Young, Harry Carey and George Tobias, but the central character is actually the huge bomber which carries the action over the fighting zones of the South Pacific.

Famous Musical

"The Desert Song" has been completed in Technicolor, with Dennis Morgan, Irene Manning, Bruce Cabot, Lynne Overman, Gene Lockhart and Faye Emerson. As a follow-up to "Sergeant York," the company's top-grosser for 1941-42, Jesse L. Lasky has made "The Adventures of Mark Twain," starring Fredric March and Alexis Smith. "Thank Your Lucky Stars" is a musical extravaganza for Humphrey Bogart, Eddie Cantor, Bette Davis, Errol Flynn, Ida Lupino, Joan Leslie, Ann Sheridan, Dennis Morgan, John Garfield and the whole roster of Warner's contract stars supplemented by outside headliners specially engaged for the picture.

Topical Subjects

With "Casablanca" booming in America as strongly as in London, Warners have finished three more pictures of topical appeal. First is "Action in the North Atlantic," filmed with the convoys to Murmansk, starring Humphrey Bogart, Raymond Massey, Alan Hale. "Background to Danger," played by George Raft, Brenda Marshall and Sydney Greenstreet, reveals Germany's efforts to bring Turkey into the war on the Axis side; while Norway's struggles to throw off the Nazi yolk are dramatised by Errol Flynn, Ann Sheridan and Walter Huston in "Edge of Darkness."

In Production

Three productions were on the floor at Burbank during Mr. Milder's visit. Michael Curtiz was well into "Mission to Moscow," a spectacular background to current history as seen by Joseph E. Davis, United States Ambassador to Soviet Russia. Stars are Walter Huston and Ann Harding, supported by a cast portraying the principal figures in to-day's international affairs. The popular play, "Old Acquaintance," has Bette Davis and Miriam Hopkins as co-stars; and in "Devotion" Olivia de Havilland, Ida Lupino and Nancy Coleman are cast as the three Bronte Sisters, with Paul Henreid as male lead.

M

SYDNEY HOWARD
J. B.
WHEN
The First Laughter Film of the Year which will keep you laughing throughout 1943
BRITISH NATIONAL FILMS LTD
TRADE SHOW
Cambridge Theatre,
Thursday, March 11
2.30
BRITISH NATIONAL FILMS, LTD
119-123 WARDOUR STREET, LONDON

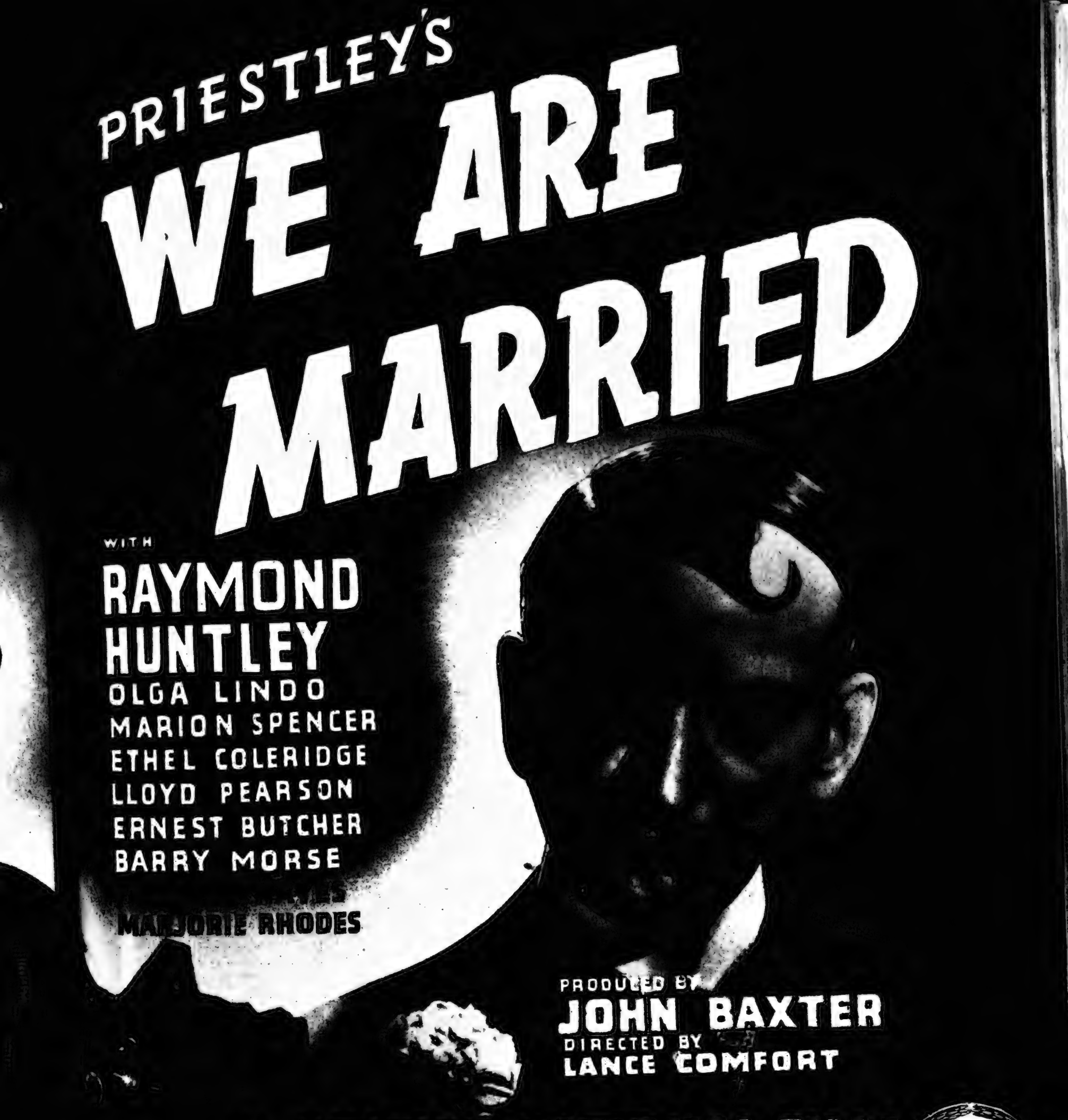
PRIESTLEY'S

WE ARE MARRIED

WITH

RAYMOND HUNTLEY
OLGA LINDO
MARION SPENCER
ETHEL COLERIDGE
LLOYD PEARSON
ERNEST BUTCHER
BARRY MORSE

MARJORIE RHODES



PRODUCED BY
JOHN BAXTER
DIRECTED BY
LANCE COMFORT

A BRITISH NATIONAL FILM

ANGLO-AMERICAN FILM CORPORATION, LTD.

GLO-AMERICAN FILM CORPORATION LTD.
Telephone:- GERRARD 3202-9

BRITISH LION PRESENTS "FLYING TIGERS"

Chiang Kai-Shek's Tribute

FOUR OTHER BIG SUBJECTS

IT is Generalissimo Chiang Kai-Shek himself who supplies, in a foreword to "Flying Tigers," a tribute to the dauntless spirit of the American volunteer airmen who spread their protective wings in the China skies. This Republic film, based on to-day's headlines, is outstanding even among other notable offerings which comprise British Lion's current Trade-show schedule.

The programme also includes Gene Autry's latest musical Western, "Bells of Capistrano," another Republic offering in the super category a cheery musical comedy, a murder thriller and a Roy Rogers Western. The dates and times of screening are as follows:—

Thursday, March 11, 10.45 a.m., Rialto: **Flying Tigers.**

Friday, March 12, 10.35 a.m., Rialto: **Bells of Capistrano.**

Monday, March 15, 11 a.m., Studio One: **Youth on Parade.**

Tuesday, March 16, 11 a.m., Studio One: **Secrets of the Underground.**

Wednesday, March 17, 11 a.m., Studio One: **Romance on the Range.**

In his foreword to "Flying Tigers," a simple, vital tale of young American volunteer airmen who came to his aid, Chiang Kai-Shek describes how they have become the symbol of the invincible strength of the forces now upholding humanity and justice.

Little Angels

The story of "China's little angels," as they have been described by Madame Kai-Shek, presents John Wayne as a squadron leader who drafts into the group John Carroll, a young flyer of indisputable personal courage but of doubtful motives. He is interested chiefly in the £100 bonus he will receive for every 'plane he destroys rather than in the cause for which he fights and soon incurs the enmity of the other flyers, particularly when it appears that he failed to save a fellow flyer in his zeal to earn more bonuses. Wayne never loses faith in his friend, however, and this faith is ultimately rewarded by an act of spectacular bravery on Carroll's part, which once and for all establishes him in the good graces and high esteem of fellow "Flying Tigers."

Anna Lee is charming as a nurse working among the Chinese evacuees. As the oldest member of the Tigers, a man who rates duty above his life, Paul Kelly gives a performance of an extremely high order. Mae Clark is the wife of malcontent Edmund MacDonald. Gordon Jones, Bill Shirely, Tom Neal, David Bruce and Chester Gan are among the band of fliers whose brilliantly restrained acting lends much potent realism to the film, which was directed by David Miller. The picture already has won sensational success in America, and has been rated by a transatlantic "ace" radio film critic as "easily the best picture Republic have ever turned out."

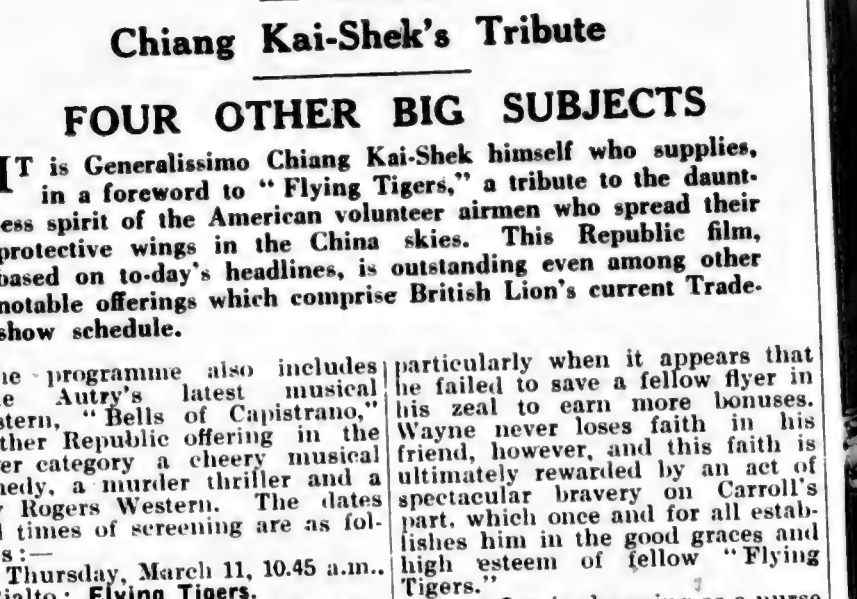
Gene Autry Musical

Following close in merit and importance is a picture of an entirely different style, "Bells of Capistrano," another million-dollar top-grosser, which is lavishly set against the background of two real-life rodeo shows. Hundreds of star ropers, riders, sharp-shooters, singers, clowns and bands appear in "Bells of Capistrano," which provides Gene Antry with a role which demands that he participate in no less than four free-for-all fights, rescue pretty Virginia Grey from a runaway horse, spend a night in gaol, execute some highly intricate shooting and riding, and sing six catchy melodies.

The story concerns a feud between two rival rodeo-show companies. Both want the singing cowboy as an added attraction. All of which is conductive to a gigantic story antagonism, replete with comedy, action and romance, Smiley Burnette and Joe Strauch ride with Autry in what may be their last ride together for some time. Autry has since joined the U.S. Army Air Force.

Youth's Big Chance

In "Youth on Parade," a number of youthful players have grasped the opportunity with both hands, and have produced a carefree, lighthearted musical comedy of considerable charm, the singing and dancing of which is of high calibre. A wisp of a story which holds together the enchantingly irresponsible high-jinks, tells of a university professor, John Hubbard, who is in extreme disfavour with the students for his disciplinary regime. A faction of the collegiates, led by Martha O'Driscoll, plan a hoax on the professor by conspiring to submit all the most brilliant theses under the name of a non-existent student. The fictitious student wins top honours, and the professor and the Dean, Ivan Simpson, decide to devote a special gala day as a tribute to her erudition. This complicates matters so much, that it is necessary for Tom Brown, one of the ringleaders of the practical joke, to obtain the services of a girl to impersonate the mythical student. He persuades Ruth Terry, a Broadway dancer, to do this impersonation in exchange for a good part in the college play. The deception is revealed, however, but Professor John Hubbard has by this time become so fond of Ruth, that he helps to put the matter straight, and by so doing redeems himself forever in the eyes of the students. Supporting performances were supplied by Nana Bryant, Bruce Langley and Chick Chandler, and Albert S. Rogell directed.



The stars of FLYING TIGERS (British Lion) John Wayne, Anna Lee and John Carroll

Virginia Grey and Robin Raymond in SECRETS OF THE UNDERGROUND (British Lion)

Murder and Intrigue

A thrilling mystery melange is presented in "Secrets of the Underground," which tells of a young criminal investigator, John Hubbard, and a girl reporter, golden-haired, smoky-blue-eyed Virginia Grey, who together [illegible] to solve the murder of Miles Mander, celebrated refugee French painter, and to track down a ring of Axis agents. One murder follows another in swift succession, and great heights of dramatic tension are reached. Lloyd Corrigan as the gangleader provides a masterful study of spine-tingling villany, and is ably abetted by Ben Welden. The remaining cast is Robin Raymond, Marjorie Howlin and Marla Shelton. Lesley Selander directed.

Another Musical Western

The last of the new group is a Roy Rogers' Western musical, "Romance on the Range," in which Rogers is seen as the foreman of Arrowhead Ranch, a property owned by town-dwelling Linda Hayes. A gang of fur bandits has been robbing trappers who bring furs to the Stuart Trading Post in Granville, also owned by Miss Hayes, and managed by Edward Pawley, who secretly runs the gang of fur stealers. Linda Hayes visits the post incognito, and finding Rogers in his efforts to track down the gang, goes through many perils and tense moments before at last, with the assistance of George "Gabby" Hayes and the sons of the Pioneers, they exposo Pawley and the bandits in a terrific climax. Five musical numbers find their way into the film, including the popular "Rocky Mountain Lullaby." Joseph Kane directed.

British Lion consider that in the foregoing quintette of Republic picture, all forecasts of their new year product have been excelled; and the fine quality of this latest group is said to be but a foretaste of the sparkling new pictures which are now steadily streaming into the company from the Republic studios.

DANCE HALL DANGERS

Macclesfield Police Report

A complaint that no premises in Macclesfield licensed for music, singing and dancing comply with recommended rules for safety in public buildings is made by the Chief Constable in his report.

"I would suggest," he says, "that a committee be appointed for the purpose of investigating this matter and drawing up suitable conditional rules for insertion in the licence. In most instances there is no alternative form of lighting, many doors are not fitted with panic-bolts, and, apart from kinemas, none of the seats in the halls are battened together.

"The primary need in a public hall is that the audience, when assembled, should be able to evacuate the premises as quickly as possible during an emergency."

In the light of this report, the Justices would consider the question of renewal of each licence individually. Licences now in existence would remain in force until the adjourned meeting.

Kinema Lads Turn Shopbreakers

At North London Police Court on February 24 three youths who had been employed at a kinema were remanded on charges of alleged shopbreaking in the Finsbury Park district after leaving their work. They were John Ellis Seymour (19), engineer; Arthur [illegible] Bath (18), projectionist; William George Patrick Holland (16), projectionist. The charges were reduced to larceny and all pleaded guilty.

Northampton Corporation has allocated £300 as a result of kinema Sunday opening for the December quarter.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

SOUND SYSTEM RCA

A Feature Run Under the Auspices of the "Kine." Company of Showmen

IN these days of scanty, inexperienced and often senile staffs, is it fair to blame a kinemanager if he fails to maintain his house in the same spick and span condition which was expected (and usually attained) in peace time? This question arises because of an instance which has come to our notice recently. A circuit manager is alleged to have been blamed for a not spotless house, although his staff was quite inadequate to perform all the cleaning that was really necessary. Moreover, cleaning materials are now scarcer than they were. We have heard of managers who have even had to undertake the cleaning of lavatories in their halls owing to staff shortage; but is this right?

Gala Night for Widnes

THE attendance of the Mayor, members of the Corporation, accompanied by high-ranking officers of the Local Forces, creates something in the nature of an event in any small provincial town.

When such dignitaries, responding to the invitation of Manager H. Cookson, paid a visit to the opening performance of "In Which We Serve" at the Plaza, Widnes, their high praise of the film and the pleasure they derived from the performance led to exceptional publicity which resulted in a new record for attendance.

All My Work

In sending a photograph of the canopy display in connection with the screening of the film "Who Done It?" at the Odeon, Crewe, Manager Rex Stewart says: "The caricature heads of Abbott and Costello were drawn and painted by myself on a 6 ft. square canvas, and this, together with the title streamer immediately below, made quite an arresting display."

The illustration is a trifle weak in contrast but sufficient to prove his ability as a display artist and to evidence its quality as an eye-arrester.

The Sheik of Bradford.

THE combined effect of a tactful lobby display and the parading of the town by a mounted Arabian (at least he looked it) drew the attention of Bradfordians to the showing of "Road to Morocco" at the Odeon.

The lobby display was comprised of three borrowed dummies suitably costumed (two standing and the other lying down supposedly asleep with one leg raised in the air). Fixed on to the figures were cards, which read as follows:—

This is Dorothy—Demure and Delicious
This is Bing—By Jingo he can Sing.
This is Bob—He's resting at the moment preparing to give Bradford its biggest laugh for years!

Serious and hard-headed Yorkshire folk scanned a "Warning" notice in the vestibule, but allowed their faces to slip when they saw that Manager L. Wilkinson was just disclaiming responsibility for any ill-effect patrons might suffer from over indulgence in mirth

Interesting foyer display at the Odeon, Bradford, arranged by L. Wilkinson for ROAD TO MOROCCO (Paramount)

Priests and Handel.

THE entire window of the best-known radio dealer in the principal street of Blackheath, Birmingham, was devoted to a tie up with Natt Goulding, manager of the Odeon, for publicity in connection with the showing of "Mr. Handel." The display took the form of a life-size figure, dressed in costume as depicted in the film, with arm raised and fingers pointing to an artistically designed poster giving all particulars of the film with showing times, etc. Set in a gilt frame and standing on an easel, the notice focussed attention and was surrounded with coloured pages from the KINE. stills, records and sheet music of Handel's works.

A visit by the Mayor of Halesowen, a number of Civic dignitaries and 500 school children brought a great deal of publicity and so ensured a successful presentation.

Broad Arrows.

COLOURED renters' pages from the KINE. a foyer display of cut-outs and stills, with further announcements by slides, were all in use to pave the way for the forthcoming feature, "The Road to Morocco," which Charles Smith was so ardently publicising for its screening at the Odeon, Harrogate.

When the actual week of presentation arrived he took advantage of the interest aroused by his campaign and brought in patronage by installing large arrows in all parts of the town, each one bearing the message, "Road to Morocco"—Odeon, and all pointing the way to the Odeon. Mr. Smith's efforts were rewarded by an excellent week's business.

Clever home-made publicity drawn by Manager Rex Stewart, of the Odeon, Crewe, for WHO DONE IT? (G.F.D.)

Uniting Their Efforts

IN order to draw the attention of the picture-going public to the showing of "Road to Morocco" at both the Odeon and Carlton Cinemas at Norwich last week, managers Sam Newberry and Geoffrey Davies arranged a tie-up with the city's leading musical store. The entire window space at the saloon was given over to a special display of records and sheet music from the film, with printed notices of times of screening at both kinemas.

In the entrance foyer at the Carlton a sales stall was arranged where records supplied by Messrs. Willson's might be purchased on the spot. The week prior to show date the resident organist at the Carlton, Archie Gibbs, arranged a special interlude, playing tune hits from the film.

The screening of IN WHICH WE SERVE (British Lion) at the Plaza, Widnes. Group includes the Mayor and Mayoress of Widnes, Lt.-Com. Palent, R.N.V.R., D. Westwood, Liverpool manager for British Lion, and H. Cookson, booking manager for Cheshire County Cinemas

Oriental effect created by J. Rose at the Theatre Royal, King's Lynn, for his screening of CAIRO (M-G-M)

SHOWMANSHIP IN WARTIME—*contd.*

A Slatter Slogan

IN his foyer at the Odeon, Bognor, John Slatter made great display for "Coastal Command" publicity by an enormous eye-catcher, running:—

R.A.F. COASTAL COMMAND
DEMANDS THAT YOU SEE
"COASTAL COMMAND."

A window in the town's busiest thoroughfare was secured and a fine tableau staged with life-size figures of W.A.A.F. and a C.C. pilot riveting attention, flanked by stills, equipment and details of the film, the whole guarded in the van by a grand model of an English bulldog, breathing defiance to all foes.

"Coastal Command" in the N.W.

WHEN "Coastal Command" (Paramount) was screened at the Rialto, Liverpool, members of the A.T.C. paraded in uniform, carrying a banner which read: "The Coastal Command of the Future going to see 'Coastal Command' of To-day at the Rialto."

At the Plaza, Allerton, a more ambitious scheme was arranged. Two alcoves in the vestibule of the theatre were fitted up like the interior of a Sunderland flying boat, with a painted background which was produced by a poster shop. Inside one alcove was an A.T.C. wireless operator sending out messages on a real transmitter set, while in the other alcove was another operator in A.T.C. uniform picking up the messages on a real receiving set. Title and playdate were prominently displayed, while on two chairs in front of the alcoves were A.T.C. cadets in flying kit.

On the Saturday afternoon there was a parade in front of the theatre which caused widespread interest.

Both these schemes, at Liverpool and Allerton, were arranged by J. A. Bardsley, Gaumont-British publicity manager for the district.

Dress Ship

MANAGER E. W. CROSS, of the Queen's Kinema, Cardiff, had an interesting Admiralty tie-up with the film "In Which We Serve" last week. On view in the front of the vestibule was a Carley float of the same type as used in the picture, and this was surrounded by smoke floats.

Photographs of the "Rodney," "Royal Sovereign" and a destroyer, together with a poster bearing the words "H.M.S. Torrin will be open to visitors all this week." Then followed the prices of admission, with nautical terms such as "Forebridge" (front circle), 3s.; "Afterbridge" (back circle), 2s. 6d.; Quarterdeck" (back stalls), 2s., etc. All the attendants were attired in naval uniforms.

The lounge walls were crowded with old six-sheet posters which had been painted by a friend of the manager, now in the Services, to represent the sides of a destroyer. On the top of the stairs had been placed a ship's binnacle and ship's buoy, while in the lounge the British Sailors' Society had a stall and collections were made for the Comforts Fund of the society.

Inside the hall the front of the stage was decorated with flags, and also the front of the circle. The publicity was executed with the co-operation of Andy Owen, local branch manager of British Lion.

Presentation

AT the Islington Odeon, Manager S. C. Merrall, a man of long stage and film experience and expert in showmanship and public psychology, is fortunate in having a young projectionist, J. Schneider, who, besides being keen on his job, is a budding publicist. This youth, week by week, devises interludes incorporating artistic slides combined with appropriate recorded music, choosing the records to suit the occasion and planning lay-outs for the slide-makers. He makes considerable use of the pages of the KINE. for this purpose and is usually able to devise designs which convey an attractive impression of forthcoming films or advertises effectively the wares of traders who use the Odeon screen. These interludes, lasting about five minutes, are now part of the show and are put over with lighting effects, etc., in a truly showmanlike manner.

Tropical King's Lynn.

MANAGER J. ROSE, of the Royal, King's Lynn, has been very fertile recently with his lobby displays and window tie ups. That for "We'll Smile Again" was excellent and the subject of much congratulatory comment, but the lobby set piece for "Cairo" was made up from cut-outs, oddments of cement, background and borrowed paint from a local scenic artist, was cleverly arranged and added considerably by its attractiveness to his week's takings.

Boys of the New Brigade

IN connection with the presenting of "Coastal Command" at the Odeon, Faversham, Manager A. Milton Crowe invited the attendance of the local A.T.C. The enthusiastic response resulted in the parade to the theatre of 40 A.T.C. members with the O.C., Flight-Lieut. S. P. Masters.

Thanks for a delightful evening were accorded, and intelligent appreciation was paid to the quality of the film and its story.

Poster Model

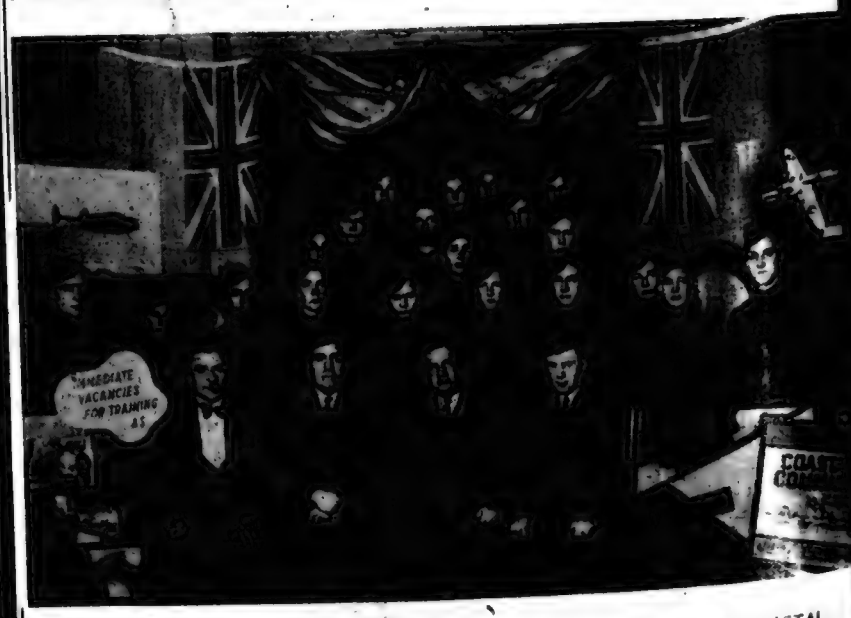
AS a means of stimulating his patrons to contribute generously to his Prisoners of War collection at the Southgate Odeon, manager E. Neeter had the unusual idea of presenting in his foyer a three-dimensional, life-size replica of one of the Red Cross and St. John posters. In the theatre storeroom reposed a male model (known to the staff as "David Niven"), and from a neighbouring trader Mr. Neeter borrowed a female model (apparently called "Jayleen")—the best in the shop, charming of face and furnished with real hair. The local Home Guard lent a suit of battledress for the first model, and the Red Cross provided a uniform for the nurse, sending one of their officers to supervise its correct fitting. Then Mr. Neeter prepared a corner to represent the precincts of a Stalag, with stone wall background, barbed wire fence and sand floor, and put "David" behind the wire and the nurse in front, placing a Red Cross parcel in the outstretched hands of the "prisoner" as if he had just received it from the angel of mercy. Special lighting was added, flags draped around the set, and a sample parcel displayed in detail on an adjoining table to show donors how their money would be dispensed. And on the floor stood a collecting-box—though more as a token than anything else, for the real collection was taken daily in the theatre by cadets of the ambulance services and members of the W.V.S.

LET
GIROSIGN
TAKE CARE OF YOUR
PUBLICITY

AN EXHIBITOR writes: "I would like to record my appreciation of your unfailing Service in existing difficult circumstances. **NOT ONCE HAVE I BEEN LET DOWN** since the start of the war."

Full details of Service from

GIROSIGN LIMITED,
90, WARDOUR STREET, LONDON, W.1
Telephones: GERrard 3526, 3527, 2336



Parade of the Faversham squadron A.T.C. for the showing of COASTAL COMMAND (Paramount), at the Odeon. Photograph includes: seated (left to right) A. Milton Crowe (manager), Flt.-Lieut. Masters, C.O., the Mayor of Faversham, and F/O H. J. Gambrell, with some of the members of the squadron forming a background

RELEASE FOR APRIL 5, 1943

Compiled by A. W. OWEN

"THE IMMORTAL SERGEANT" (20th Century-Fox)

CERT. A. Length, 8,163 ft. Reg. No. F.6[illegible]. Reviewed in KINE. February 4, 1943.

STARS.—Henry Fonda, Maureen O'Hara, Thomas Mitchell.

ATMOSPHERE.—Libyan war melodrama, fashioned in the "Lost Patrol" tradition, the story adapted from John Brophy's best seller, in which an old sergeant sets a splendid example.

ORGAN.—Song, "When the Sergeant-Major's on Parade," Longstaffe (Chappell), with adaptation from the piano-vocal copy and synchronisation with the non-sync. record detailed below.

NON-SYNC.—As organ, recorded on H.M.V. B.8783 by Peter Dawson (Bass-Baritone).

"A NIGHT FOR CRIME" (Pathé)

CERT. A. Length 6,676 ft. Reg. No. F.6087. Reviewed in KINE. February 4, 1943.

STARS.—Glenda Farrell, Lyle Talbot.

ATMOSPHERE.—Mystery comedy melodrama in Hollywood settings, telling of the skeleton in the cupboard of a famous film star.

ORGAN.—Incidental, "Nerves," J. Engleman (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1112 by the International Radio Orchestra.

"TO-MORROW WE LIVE" (British Lion)

CERT. U. Length 7,669 ft. Reg. No. Br./Dr.5973. Reviewed in KINE. December 3, 1942.

STARS.—John Clements, Greta Gynt, Hugh Sinclair.

ATMOSPHERE.—Undercover romantic melodrama in occupied France, settings describing a stealthy victory by French patriots over their ruthless Nazi oppressors.

ORGAN.—Excerpts from "Rienzi" Overture, Wagner (Hawkes), with adaptation from the orchestra piano-conductor copy.

NON-SYNC.—As organ, recorded on Parlophone E.11218 by symphony orchestra

"THE DARING YOUNG MAN" (Columbia)

CERT. U. Length 6,544 ft. Reg. No. F.6042. Reviewed in KINE. January 21, 1943.

STARS.—Joe E. Brown, Marguerite Chapman.

ATMOSPHERE.—Crazy comedy espionage extravaganza, in which a luckless nitwit makes good and enlists in his country's fighting services.

ORGAN.—"The Laughing Harlequin," King (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1108 by the London Concert Orchestra.

"DR. GILLESPIE'S NEW ASSISTANT" (M-G-M)

CERT. A. Length 7,897 ft. Reg. No. F.6067. Reviewed in KINE. January 29, 1943.

STARS.—Lionel Barrymore, Van Johnson, Susan Peters.

ATMOSPHERE.—Medico-comedy melodrama, the latest of the Dr. Gillespie series, in which a hospital doctor restores the happiness of a distracted parent.

ORGAN.—"Nocturne" from the "Midsummer Night's Dream," Mendelssohn (Augener), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. D.A.1318 by the B.B.C. Symphony Orchestra.

"CAT PEOPLE" (RKO-Radio)

CERT. A. Length 6,544 ft. Reg. No. F. 6147. Reviewed in KINE. February 18, 1943.

STAR.—Simone Simon.

ATMOSPHERE.—Psychological thriller concerning a Yugo-Slav girl living in America, haunted by the fear that she carries the curse of her country's evil cat-women.

ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on Columbia D.X.87 by Sir Henry J. Wood and Symphony Orchestra.

Star Spotter

JOHN GEE, of the Hendon Odeon, thinks he has a "find." One of the performers who made a great impression on the audience at one of his recent Friday evening variety interludes was June Bell, a 17-year-old Stanmore artiste of considerable promise. At the age of 15 she appeared and broadcast with Geraldo's orchestra, has taken part in a show called "Your Choice," and is now doing work with E.N.S.A. Talent spotters have dubbed her "The British Judy Garland," and agents present at her Odeon appearance are negotiating to sign her up for British films. Mr. Gee thinks she is definitely "photogenic" and predicts a bright future for her, backing his judgment by giving her a return date.

JUNE BELL

SILENT ORGANS REOPENED

Reg. Foxwell's Odeon Guest Tour

A GOOD measure of responsibility is resting on the shoulders or rather, perhaps, one should say "the fingers" of Reginald Foxwell in these days. He joined the Odeon Circuit as resident organist at their Morden theatre when the organ had been silent for quite a period, and with the help of the management and good publicity put this organ on the map again in no uncertain fashion. The result of this was to give someone the bright idea that what this organist had achieved at Morden he ought very well do elsewhere. On March 1 he went to the Astoria, Old Kent Road, for a week, then to Wimbledon Regal, on March 8, and possibly another half-dozen of "silent" organs will be tested for the patrons' reaction to the new introduction of the organ interludes.

If these organs are reopened I hope the "guest" system will be adopted, as this would mean perhaps an eight or ten weeks' tour, and the appointment of half a dozen guest organists to tour them. By this method I believe the standard of the interlude can be higher, as the same No. 1 interlude can be used for the tour and allows an organist to give long and careful preparation and time to memorise the items used, which is always a showmanship advantage.

I intend to visit one of the theatres included in Reginald Foxwell's tour, and the choice of this organist for the purpose is a happy one, for I know he is enthusiastic over this job and has had a long and varied experience behind him, which included five years with the Granada Circuit, three years with A.B.C., and three years with G.-B. Here's the best of luck to the new venture.

A. W. O.

"EXPERIENTIA DOCET"

SOME of our younger kinema organists are very prone to sneer at the old school of pioneers who put the kinema organ "on the map," especially those who hold high and honourable musical degrees. These criticisms generally include that ancient wail that these men have no idea of "What the Public Want" in these days of swing and advanced syncopation efforts.

Here is a simple and concrete answer to such criticisms by the following summary of over 30 years of continuous musical work in the kinema plus a number of years managerial experience of one organist-manager which can be easily duplicated several times without trouble.

The example of Dr. George Tootell, Mus. Doc., F.R.C.O., is a case in point. He was one of the first and probably the first organist to play in a kinema about 33 years ago in the provinces. He came to London, opened the Stoll organ in 1920, was eight years at Marble Arch Pavilion, and the Regal Marble Arch, went on the continent to play in the Bavaria Kino and the Clou Konzerthaus, Berlin, the Capitol, Cologne, the Phoebus Palast, Nuremberg, the Apollo Theatre, Vienna, the Metropole, Bratislava, and the Emelka, Munich, etc. He went to the Regal, Douglas, Isle of Man, in June 1935 as organist, soon afterwards becoming manager-organist. He plays to all types of patron in the holiday season, but has never altered his style of interlude always relying upon the entertainment value of work, with contrasted musical numbers, both classic and modern.

What is his opinion of the music the public wants? Here it is in his own words: "I think you will agree with me that a first-class well-trained player, who is also a sound musician, should have no difficulty in holding up his job. The public want decent music well played, and to provide that a decently trained and capable musician organist is required. In the case of the resident organist, he has the prospect of winning personal popularity and cultivating the personal touch. The public hear jazz free over the radio day in day out, both at home and in cafés, not to mention the films. If the organist plays this music he competes with dance orchestras who can interpret this type of music better than he can. The field of good-class melodic musical composition is so wide and the "Tin Pan Alley" a mere narrow lane, and down the former lies permanent success and satisfaction to both player and listeners." I certainly *do* agree. Carry on the good work Dr.

A. W. O.

THEME SONGS FOR NEW RELEASES

The Twentieth Century-Fox film "Katina," West End release March 7, general release April 12, has two important theme songs, "There Will Never Be Another You" and "You Can't Say 'No' To a Soldier" (New World Publishing Co.).

The New Paramount film "Happy Go Lucky" with a general release at the end of this month, has also two theme songs, "Happy Go Lucky" and "Let's Get Lost" (Victoria Publishing Co.).

Record numbers will be found in February and March lists of all songs.

A. W. O.

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW C1

E. G. TURNER
. . . supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

J. ROWLAND SALES LTD., Expert Consultants to the Industry.
Faraday House, 8-10, Charing Cross Road, London, W.C.
('Phone: Temple Bar 2893 and 9719)
WANTED—Cinemas in all parts of the United Kingdom, for immediate purchase, buyers waiting.
Communicate, in confidence, with J. Rowland Sales, Managing Director.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
			LONDON.		
Thur., Mar. 11	10.45 a.m.	Rialto	Flying Tigers	British Lion	John Wayne
,, ,, 11	2.30 p.m.	Own Theatre	The Fighting Spirit of France	British Lion	
,, ,, 11	11 a.m. & 2.30 p.m.	Own Theatre	Man on America's Conscience	M-G-M	Van Heflin
,, ,, 11	10.30 a.m.	Own Theatre	Off the Beaten Track	G.F.D.	Ritz Brothers
,, ,, 11	2.30 p.m.	G.B. Theatre	Shadow of a Doubt	G.F.D.	Teresa Wright
,, ,, 11	2.30 p.m.	Cambridge	When We Are Married	Anglo-American	Sydney Howard
Fri., Mar. 12	10.45 a.m.	Rialto	Bells of Capistrano	British Lion	Gene Autry
,, ,, 12	10.30 a.m.	Own Private Th.	Seven Shorts	Paramount	
Mon., ,, 15	11 a.m.	Studio One	Youth on Parade	British Lion	John Hubbard
Tues., ,, 16	11 a.m.	Studio One	Secrets of the Underground	British Lion	John Hubbard
,, ,, 16	10.30 a.m. & 2.30 p.m.	Century	The Black Swan	20th Century-Fox	Tyrone Power
,, ,, 16	10.30 a.m.	Own Private Th.	Nine Shorts	Paramoint	
,, ,, 16	10.30 a.m.	G.F.D. Theatre	Everything Happens To Us	G.F.D.	Ritz Brothers
Wed., ,, 17	11 a.m.	Studio One	Romance on the Range	British Lion	Roy Rogers
,, ,, 17	10.30 a.m.	G.F.D. Theatre	House of Mystery	G.F.D.	Irene Hervey
			BELFAST.		
Tues., Mar. 16	10.45 a.m.	Classic	Shadow of a Doubt	G.F.D.	Teresa Wright
Wed., ,, 17	10.45 a.m.	Classic	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
			BIRMINGHAM.		
Mon., Mar. 15	10.30 a.m.	Scala	Happidrome	M-G-M	Harry Korris
Tues., ,, 16	10.30 a.m.	Scala	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
,, ,, 16	10.30 a.m.	Forum	Flying Tigers	British Lion	John Wayne
Wed., ,, 17	10.30 a.m.	Scala	Money for Jam	G.F.D.	Abbott and Costello
,, ,, 17	10.30 a.m.	Forum	Bells of Capistrano	British Lion	Gene Autry
Thur., ,, 18	10.45 a.m.	Scala	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 18	10.30 a.m.	Forum	The Black Swan	20th Century-Fox	Tyrone Power
			CARDIFF.		
Fri., Mar. 12	10.45 a.m.	Park Hall	Three Hearts for Julia	M-G-M	Ann Sothern
,, ,, 12	11 a.m.	Empire	The Silver Queen	United Artists	Priscilla Lane
Tues ,, 16	10.45 a.m.	Park Hall	Happidrome	M-G-M	Harry Korris
,, ,, 16	10.45 a.m.	Odeon	Shadow of a Doubt	G.F.D.	Teresa Wright
,, ,, 16	10.45 a.m.	Empire	The Black Swan	20th Century-Fox	Tyrone Power
Wed., ,, 17	10.45 a.m.	Empire	Money for Jam	G.F.D.	Harry Korris
,, ,, 17	10. 0 a.m.	Odeon	Flying Tigers	British Lion	John Wayne
Thur., ,, 18	10.35 a.m.	Odeon	The Dummy Talks	Anglo-American	Jack Warner
			GLASGOW.		
Fri., Mar. 12	11 a.m.	Own Theatre	Time to Kill	20th Century Fox	Lloyd Nolan
,, ,, 12	10.45 a.m.	La Scala	Three Hearts for Julia	M-G-M	Ann Sothern
Tues., ,, 16	11 a.m.	Own Theatre	Quiet, Please, Murder	20th Century-Fox	George Sanders
,, ,, 16	10.45 a.m.	La Scala	Kentucky Minstrels	New Realm	Douglas Montgomery
,, ,, 16	10.45 a.m.	New Savoy	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
Wed., ,, 17	10.45 a.m.	Paramount	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 17	10.45 a.m.	La Scala	Man on America's Conscience	M-G-M	Van Heflin
,, ,, 17	10.45 a.m.	New Savoy	Money for Jam	G.F.D.	Abbott and Costello
,, ,, 17	10.30 a.m.	Regal	Flying Tigers	British Lion	John Wayne
Thur., ,, 18	10.45 a.m.	Paramount	The Black Swan	20th Century-Fox	Tyrone Power
			LEEDS.		
Fri., Mar. 12	10.30 a.m.	Tower	Immortal Sergeant	20th Century-Fox	Henry Fonda
Tues., ,, 16	10.45 a.m.	Scala	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
,, ,, 16	10.30 a.m.	Ritz	Flying Tigers	British Lion	John Wayne
,, ,, 16	10.30 a.m.	Odeon	The Black Swan	20th Century-Fox	Tyrone Power
Wed., ,, 17	10.30 a.m.	Tower	Happidrome	M-G-M	Harry Korris
,, ,, 17	10.45 a.m.	Scala	Money for Jam	G.F.D.	Abbott and Costello
Thur., ,, 18	10.45 a.m.	Odeon	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 18	10.30 a.m.	Tower	Man on America's Conscience	M-G-M	Van Heflin
,, ,, 18	10.30 a.m.	Ritz	Bells of Capistrano	British Lion	Gene Autry
			LIVERPOOL.		
Fri., Mar. 12	10.45 a.m.	Palais de Luxe	Three Hearts for Julia	M-G-M	Ann Sothern
,, ,, 12	10.45 a.m.	Trocadero	Silver Queen	United Artists	Priscilla Lane
Tues., ,, 16	10.45 a.m.	Trocadero	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
Wed., ,, 17	10.45 a.m.	Paramount	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 17	10.45 a.m.	Scala	Happidrome	M-G-M	Harry Korris
,, ,, 17	10.45 a.m.	Trocadero	Money for Jam	G.F.D.	Abbott and Costello
Thur., ,, 18	10.45 a.m.	Paramount	Shadow of a Doubt	G.F.D.	Teresa Wright
			MANCHESTER.		
Fri., Mar. 12	10.45 a.m.	Theatre Royal	Five Shorts	Columbia	
Tues., ,, 16	10.45 a.m.	Odeon	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 16	10.45 a.m.	Gaumont	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
,, ,, 16	10.45 a.m.	Theatre Royal	Flying Tigers	British Lion	John Wayne
Wed., ,, 17	10.45 a.m.	Gaiety	Man on America's Conscience	M-G-M	Van Heflin
,, ,, 17	10.45 a.m.	Gaumont	Money for Jam	G.F.D.	Abbot and Costello
Thur., ,, 18	10.45 a.m.	Odeon	The Black Swan	20th Century-Fox	Tyrone Power
,, ,, 18	10.45 a.m.	Theatre Royal	Operational Height, etc.	Butcher	
			NEWCASTLE.		
Fri., Mar. 12	10.45 a.m.	Queen's	Silver Queen	United Artists	Priscilla Lane
Tues., ,, 16	10.45 a.m.	Odeon	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 16	10.45 a.m.	Queen's Hall	When Johnn Comes Marching Home.	G.F.D.	Allan Jones
,, ,, 16	10.45 a.m.	Grainger	The Black Swan	20th Century-Fox	Tyrone Power
Wed., ,, 17	10.30 a.m.	Essoldo	Happidrome	M-G-M	Harry Korris
,, ,, 17	10.45 a.m.	Queen's Hall	Money for Jam	G.F.D.	Abbott and Costello
			NOTTINGHAM.		
Tues., Mar. 16	10.30 a.m.	Hippodrome	Man on America's Conscience	M-G-M	Van Heflin
,, ,, 16	10.45 a.m.	Scala	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
Wed., ,, 17	10.45 a.m.	Ritz	Shadow of a Doubt	G.F.D.	Teresa Wright.
			SHEFFIELD.		
Tues., Mar. 16	10.30 a.m.	Union Street	Three Hearts for Julia	M-G-M	Ann Sothern
Wed., ,, 17	10.45 a.m.	Palace	The Dummy Talks	Anglo-American	Jack Warner
,, ,, 17	10.45 a.m.	Cinema House	When Johnny Comes Marching Home.	G.F.D.	Allan Jones
Thur., ,, 18	10.30 a.m.	Union Street(	The Black Swan	20th Century-Fox	Tyrone Power

SITUATIONS VACANT

None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

MANAGE[R] required, West of England [ci]nema; ne[ces]sary to send fullest par[ti]culars, als[o] stating if any experience [as] project[ion]ist.—Reply by letter to [Di]rector, Metropole de Luxe [Ci]nema, Br[igh]ton.

WANTED Operator-Manager for small hall Castlet[on], I. of M.; B.T.H. sound; exempt mili[tary] service.—Apply, stating age, experi[ence], salary, to M.D., Plaza Cinema, Ra[m]sey, I. of M. Required before end o[f] April.

MANAGER OPERATOR required for small hall in Sussex; modern kinema with Kalee projectors, RCA sound system.—Apply, giving details of experience, salary required, to S., Box 285, Kinematograph Weekly.

WANTED, a Manager; first-class publicity man; bonded; strict disciplinarian and with showmanship ideas. Full particulars and references to A. O'Brien, 37, St. James Road, Gravesend.

CHIEF Operator or good Second required; permanent; good wage and condition.—Savoy Theatre, Coventry.

WANTED, first-class Operator and House Electrician; exempt; permanent position; commencing salary £7 10s. per week.—Apply with full particulars to A. O'Brien, 37, St. James Road, Gravesend.

CHIEF Projectionist and Second required for Plaza, Rugeley, Staffs, to commence March 22; W.E., Ross; seven-day licence; safe area; permanency; good wages.—Apply, C. K. Deeming, Strand, Coalville, Leics.

OPERATOR REQUIRED; GOOD WAGES.—SEND PARTICULARS TO CARLTON, SHERBORNE, DORSET.

CHIEF Operator for small modern cinema in Surrey; equipment includes Tobis-Kinophonic sound and Westinghouse rectifier; permanent position; good salary to experienced projectionist.—Apply, H.J.M. Cinemas, Ltd., 1, Wren Avenue, N.W.2.

CHIEF or good Second immediately; B.T.H.; one matinée; comfortable show. —Wages and refs. to Manager, Regal, Wells, Somerset.

CHIEF Operator wanted for kinema in country district; easy distance from London; wages up to £7, according to ability. Also Second Operator required —T., Box 261, Kinematograph Weekly.

FIRST AND SECOND OPERATORS WANTED FOR HOUNSLOW, EAST HAM, HERNE HILL.—APPLY, J. W. GRIFFEN, GOLDEN DOMES, CAMBERWELL. TELEPHONE: BRIXTON 2128.

PROJECTIONIST wanted; comfortable permanency.—Write, Palace, Orpington, Kent; or 'phone Orpington 1000.

SECOND Operator wanted.—Apply, Manager, Theatre Royal, Portsmouth, with full particulars, copy references and salary required.

SECOND Operator required; G.-B. Eclipse, beautiful and safe area, Cornish coast.—Apply, G., Box 274, Kinematograph Weekly.

SECOND Operator for super show; B.T.H. sound, Ernemann projectors, Westinghouse rectifier, Regal arcs, organ, etc.—Apply, Manager, Astoria Super Cinema, Purley, Surrey.

SALESMAN required. Nottingham territory.—Box 283, Kinematograph Weekly.

SALESMAN required. Newcastle territory.—Box 284, Kinematograph Weekly.

WANTED two first-class all-round Projectionists; permanent position; Foster Wheeler good salary.—Particulars and references to A. O'Brien, 37, St. James Road, Gravesend.

EXPERIENCED Cashier required; beautiful and safe Cornish coastal town. Apply, Box 275, Kinematograph Weekly.

AFTER HALF A CENTURY AS ADVISORY EXPERTS

MESSRS.

HARRIS & GILLOW

are recognised as

The Specialist Valuers, Surveyors and Consultants

to the

Cinema, Theatre and Entertainment Industry.

FEBRUARY SALES INCLUDE:—

THE PAVILION	SCUNTHORPE
THE STATE	LEYTONSTONE
THE KING'S PICTURE PLAYHOUSE	CHELSEA
THE SAVOY, THE FORUM, THE GRAND, THE CARLTON	EXMOUTH
THE PRINCESS	HEMEL HEMPSTEAD

January and February VALUATIONS include CINEMAS

in the following towns:—

ABERDEEN	GLASGOW	BURY ST. EDMUNDS
LEICESTER	PORT TALBOT	MIDDLESBROUGH
NORTHAMPTON	AYLESBURY	SUTTON COLDFIELD
HERTFORD	LIVERPOOL	PETERBOROUGH
WESTCLIFF	MAESTEG	LEEDS
BRADFORD	BRIGHTON	SOUTHSEA
BLACKPOOL	RHYL	BURNLEY

Specialised Departments for all Estate Matters affecting the Industry.

Offices:

80/82, WARDOUR STREET, LONDON, W.1.

Phone: GERrard 2504 (7 lines). Grams: "Faddist, Rath," London.

WANTED, experienced Film Cutter for sound matching.—Apply, British Movietone News, 22, Soho Square, W.1.

WANTED, Spray Painter, able to drive car; good money, bonus and expenses.—Q., Box 258, Kinematograph Weekly.

LADY BOOKKEEPER, EXPERIENCED GENERAL OFFICE ROUTINE, ABLE TO TAKE INITIATIVE AND RESPONSIBILITY, WANTED FOR LONDON EXHIBITOR'S OFFICE; TRAVELLING OR REMOVAL EXPENSES REFUNDED; APPLICATIONS WILL BE TREATED CONFIDENTIALLY.—STATE FULLEST EXPERIENCE, AGE, SALARY REQUIRED, TO T., BOX 286, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED

MANAGER (exempt) seeks engagement, preferably country town. Extracts from testimonials: "Thoroughly experienced every department kinema control." "Sound judgment in film booking." "Esteemed both by staff and public." "Entirely trustworthy in every respect."—Reply, "Manager," "Kenilworth," Dorking Road, Gt. Bookham, Surrey.

EXPERIENCED Manager now at liberty for first-class theatre or kinema anywhere at the right salary; exempt, bonded; life experience in all branches, excellent references.—Offers to M., Box 279, Kinematograph Weekly.

MANAGER, wife, son and friend seek change as Manager, Cashier, Second Operator, Doorman; all exempt; years' successful experience; no booking; must be living accommodation near; free in one week.—Write, Palace Cinema, High Street, Deptford, S.E.8; or 'phone Tideway 1538.

CHIEF OPERATOR-ENGINEER SEEKS PERMANENCY GOOD-CLASS THEATRE, BIRMINGHAM OR NEAR; CIRCUIT EXPERIENCE; COULD BRING GOOD SECOND ALSO; CONSCIENTIOUS WORKER; RECTIFIERS, W.E. AND B.T.H.; SALARY £5.—L., BOX 278, KINEMATOGRAPH WEEKLY.

MANAGER-OPERATOR now at liberty, either position or joint; smart and reliable; age 33.—Offers, Don McLeod, 36, Promenade, Portobello, Edinburgh.

MANAGER, over MILITARY AGE, REAL BUSINESS BUILDER, seeks CONGENIAL change; 30 years' experience; present position FOUR YEARS, sole control, own bookings; INDEPENDENT ONLY; "WHITE ELEPHANT" preferred, or would consider show on RENTAL with SMALL INGOING; reason, change of ownership. —K., Box 277, Kinematograph Weekly.

MR. F. W. COUSENS, 72, Croyland Road, Wellingborough, is now available for Managerial position; last post three years, Lyric Cinema, Wellingborough; age 46; exempt military service.—Please write full details and salary to above address.

CHIEF Projectionist (39) requires permanent position in or near Birmingham. —Full particulars and offer to C. Swann, 2, Regent Terrace, Pocklington.

CHIEF Projectionist-Electrician for modern super; experienced London and provincial supers; Midlands or the North preferred.—N., Box 280, Kinematograph Weekly.

ORGANIST, long experience variety, slide shows, etc., desires resident or guest work.—F., Box 273, Kinematograph Weekly.

PERSONAL

WILL HAROLD PHILLIPS (OPERATOR) OR MR. BAINBRIDGE (MANAGER), EMPLOYED 1938 PREMIER CINEMA (NOW REGAL), HARRINGAY, COMMUNICATE J. L. FREEDMAN AND CO., 52, HIGH HOLBORN, W.C.1?

KINEMAS FOR SALE

£400 WILL buy the Lease of small Kinema in the West of England; most suitable for operator and wife.—Apply, P., Box 282, Kinematograph Weekly.

KINEMAS WANTED

£50,000 AVAILABLE FOR KINEMAS, LARGE OR SMALL, ON BEHALF OF SUBSTANTIAL CLIENTS.—ENTRUST YOUR DETAILS, WHERE PRIVACY IS RECOGNISED, TO B. JACKSON, F.V.A., 8, IMPERIAL ARCADE BUILDINGS, WESTERN ROAD, BRIGHTON. TELEPHONE: BRIGHTON 6649.

THEATRE SEATS

WANTED, KINEMA CHAIRS, GOOD OR ANY CONDITION; COMMISSION PAID FOR INFORMATION.—LEE, 519, BUXTON ROAD, HAZEL GROVE, CHESHIRE.

HAVE your Damaged Seats Re-covered properly in Rexine; economical and hygienic. Estimates free. Seats and Backs for sale; reupholstered recently; no standards.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

FOR SALE AND WANTED

A TO Z SPECIALIST,
GEORGE PALMER!
NATIONAL ANTHEM FILM.
NEOKINO CINE. LENSES.
NON-FLAM CEMENT.
NO-HOLE MIRRORS.
NO-HOLE "WHITELITE."
NEGATIVE JAWS.
"NO-LIP" MIRRORS
NEGATIVE ARC LEADS.
NEGATIVE ARC POSTS
NEGATIVE H.I. CARBONS
NEGATIVE L.I. CARBONS
NEGATIVE CARBON SAVERS
NEGATIVE CARBON HOLDERS
NEW "EASIFIT" SHUTTERS
NEW SIGN LETTERS.
NON-GLARE GLASSES.
NOISELESS BUFFERS.
NON-SYNC. UNITS.
NEVELIN RECTIFIERS.
NEW "RESILVER" MIRRORS.
NEWTON LANTERN SLIDES.
NEWTON KING SLIDES.
NEW ITEM SLIDES.
"NON-POOL" CARBONS.
NON-GEARED ENDS.
NO-VOLT RELEASE
NON-FLICKER SHUTTERS.
NEW FILM CABINETS.
NEVER SLAM SPRINGS
NEGATIVE BOXES.
NEGATIVE ARC LEADS.
NALDER—B. AND T. METERS.
NO-WASTE-ROOM SEAT.
NON-COPPERED CARBONS.
NON-ELECTRIC "EASIFIT."
NEW REBUSHED SPOOLS.
NOISELESS SEAT STOPS.
NEGATIVE JOINERS.
NEW-LIFE MIRRORS.
NUTS AND DOGS, "KALEE."
NEW TIP-UP SEATS.
NEARLY NEW TIP-UPS
NEW SPARES, "KALEE"
NEW SPARES, "SIMPLEX."
NEW SPARES, "ROSS."
NEW TOOLS, "OPERATORS."
NUMERALS AND LETTERS.
NICKEL-PLATED SIGNS.
NECESSITIES, ALL KINDS.
"NATIONAL" ARC CARBONS.
NOISELESS TRACK WIRE.
NEWS REEL CAMERAS.
NEWS REEL TRIPODS.
NOTICE SIGN LETTERS.
NOTHING TOO BIG,
NOTHING TOO SMALL
FOR GEORGE PALMER
TO BUY OR SELL.
"THE A TO Z SPECIALIST,"
GEORGE PALMER,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR sale, Davenset Twin Arc Rectifier, 50 cyc., 400 volts input, 3 phase, D.C. output 90 volts 45 amps., including six spare valves for same; guaranteed perfect order; can be seen working; nearest offer to £80.—Rutland Cinema, Uppingham, Rutland.

TWO A.C. Arc Lamps required, automatic feed; must be in good condition.—The Forum Cinema, Stamshaw Road, Portsmouth.

FOR sale, Projection Lenses, pair Ross 5-in. D.P.L., as new, cost £25; what offers?—J., Box 276, Kinematograph Weekly.

FOR sale, two Gaumont Eclipse Mechanisms fitted with British Acoustic adaptations, top spool boxes; never used since reconditioning; £150.—O., Box 281, Kinematograph Weekly.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
March 11, 1943

Kine WEEKLY

GETS THERE ★ ★ FIRS
BRITISH
PARAMOU
NE

THE VOICE OF THE PUBLIC

Chairman
J. ARTHUR RANK, J.P.
Joint Managing Directors: JOHN DAVIS
MAJOR F. STANLEY BATES
Directors:
J. A. CALLUM · L. W. FARROW
E. A. BENNETT · Rt. Hon. EARL WINTERTON, P.C., M.P.
E. T. CARR (Born Russian, naturalised British).
J. Lewis

ODEON THEATRES LTD.

49 PARK LANE
LONDON W1
TELEPHONE MAYFAIR 7811 (7 LINES)
TELEGRAMS ODEONS AUDLEY LONDON

20th February 1943

JD/PB

F. Hutchinson, Esq
Paramount Film Service Limited,
162 - 170, Wardour Street. W.1

Dear Mr. Hutchinson,

During the past few months we have had such a succession of outstanding successful product from Paramount - to mention a few, "THE FOREST RANGERS", "THE ROAD TO MOROCCO", "WAKE ISLAND" and "THE MAJOR AND THE MINOR" - and the standard has been consistently high that I feel I must write and let you know how pleased we have been with the results.

Apart from the very satisfactory takings which have accrued to us, our Managers have been encouraged by the splendid figures they have been able to achieve, and by the congratulatory remarks of their patrons, and when we have informed them, at Meetings which have been taking place all over the country recently that we hoped to continue booking Paramount pictures of similar calibre, our announcement has been greeted with great enthusiasm.

Yours sincerely,
ODEON THEATRES LIMITED
J. Davis
Joint Managing Director

Paramount Picture

IT'S CONSISTENCY THAT COUNTS

THE ARCHITECTURAL REVIEW

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX. MARCH 11, 1943 No. 92

SOUND RCA SYSTEM

RCA Building, New York.
N.B.C. Photograph.

R C A PHOTOPHONE LIMITED, ELECTRA HOUSE, VICTORIA EMBANKMENT, W.C.2 TEMPLE BAR 2971

BUT YOU STILL HAVE TO SELL YOUR SHOW

In spite of restricted supplies and wartime worries you still have to get the public in. They're still keen, not only about what films you show, but the way in which they're presented—and they still like smart, comfortable surroundings for their relaxation.

WALTURDAW can help you in this all-important matter of equipment and furnishings. You'll find that quality and right price are still the keynote of our service.

WALTURDAW CINEMA SUPPLY CO. LTD.

46. GERRARD ST., LONDON, W.1. Tel.: GERrard 1067.
3. The Parsonage, Manchester 3. BLAckfriars 9901.
11. Camden Street, Liverpool. NORth 0035.
37. John Bright Street, Birmingham. MIDland 4092.
112. Marlborough Street, Dublin, C.8. DUBlin 41250.
130. Renfield Street, Glasgow, C.2. DOUglas 1767.

PERIODICAL INSPECTION AND RECHARGING OF CINEMA FIRE PROTECTION EQUIPMENT—

at your service!

THE PYRENE COMPANY LIMITED, specialists in Cinema Fire Protection, have a staff of trained and experienced Inspectors available to do this for you.

For an economical single annual fee you can have your fire extinguishers examined, recharged and expertly serviced, one or more times a year as required. Certificates issued after each visit to meet local regulations where such exist.

In war time it is more than ever necessary to take all possible precautions against fire danger. You will want to know all about this service which so many Cinema Proprietors have welcomed enthusiastically.

For details or for Representative to call, without obligation, write now to:—

Pyrene TRADE MARK
The Cinema Fire Safety Specialists

THE PYRENE COMPANY LIMITED
GREAT WEST ROAD, BRENTFORD, MDX.
Telephone: Ealing 3444. Telegrams: Pyrene, Brentford.

The
IDEAL KINEMA
Published by: KINEMATOGRAPH PUBLICATIONS, LTD.
93, Long Acre, W.C.2
Telephone: Temple Bar 2468
Acting Editor: James Benson
Advertisement Manager: R. E. Southworth

Observations

DIFFICULT as the problems of renovation and repair are at the present time—the lack of man-power, the shortage of material, the priority claims of Government Departments and municipal authorities—the kinema proprietor cannot afford to take up a *laissez-faire* attitude to the situation and leave repairs or replacements to look after themselves.

In days when money could be spent in repair, the kinema was frequently the envy of neighbours as year by year an army of painters transformed the main façade of the building into goodly appearance.

Now it must be admitted it is shabby, but its shabbiness is not its chief weakness. It is frequently in the unseen parts of the building that neglect takes its greatest toll. The steelwork which, usually painted at least once in ten years, is now, it may be guaranteed, severely attacked by rust, a condition which a pot of paint and a few hours' work would transform and preserve.

Out of sight, out of mind is apt to be the adage most applicable, but if deterioration is to be arrested these longer hours of daylight might be employed for the purpose of restoration.

What is causing most anxiety in many places is the wear upon floors, especially the stalls floor when laid on concrete and covered with lino or rubber. It is frequently found when these coverings have become worn through that the board beneath is suffering from decay—the result of continual washing. Boards must "breathe," and the close covering of the boards with rubber prevents this. Thus deterioration takes place—again out of sight and out of mind.

THEODOLITE.

BUILDING KINEMAS AFTER THE WAR

Great Need for Uniform Regulations

MANCHESTER ARCHITECT'S SURVEY

IN a paper delivered before the Society of Cinematurians on Friday, March 5, J. Gomersall, L.R.I.B.A., A.M.I.Struct.E., F.M.S.A., who has been responsible for the design of a number of kinemas in the North, made a plea for a national building code for kinemas.

It was evident, said Mr. Gomersall, that the present Acts and Regulations need revising, amplifying and making uniform throughout the country. Any revised regulations should be prepared by a comprehensive body, conversant with the kinema in all its different aspects, working in co-operation with the responsible Government officials. Such regulations, when approved, can be accepted as a national building code for kinemas, incorporating also national licensing.

A Task for Cinematurians

A Ministry is already in being which in the post-war period will plan new areas and replan old areas, and, presumably, decide where new kinemas are to be built and where redundancy exists. So far as my knowledge goes the Industry has not been consulted, and probably will not be consulted; yet the kinema Industry should have a say in its own post-war planning.

Mr. Gomersall suggested that Cinematurians as a representative body should approach the Government Departments concerned, requesting that a national building code for kinemas be framed and that the Society be represented on any body formed for the purpose of preparing such a code.

Post-War Regulation

"It is apparent that building control will be exercised by the Ministry of Works for a considerable time after the war ends, and, in my opinion, construction of new kinemas will not be permitted for probably two or three years, unless a new kinema is planned as a part of the development of a new town. It is obvious, though, that housing must be the first necessity.

"It might be that kinemas which have been so badly damaged by enemy action and have been closed will be granted permission to repair and reopen, but I cannot foresee this taking place sooner than twelve months after the cessation of hostilities. Obviously, therefore, there will be a blank period ahead, but when the restrictions are removed or eased, the designs and construction of kinemas will be greatly changed.

The majority of the future kinemas will be of the stadium type, with the seats of the auditorium tiered up, thus providing a "balconette." There are quite a number of kinemas of this type in existence to-day, and they have proved extremely popular with patrons. The capacity will be 1,400 to 1,500 as a maximum. Kinemas built in this manner are less costly than those with balconies.

The large 3,000 and 4,000 seated kinemas, with one or more balconies, will not be built, except in very special cases as first-run houses in the centres of the large cities.

Spacious waiting-room accommodation in the form of well-appointed lounges is a necessity, and has not been provided in this country to the same extent as in the American kinemas.

Pictures as Main Programme

There has been ample evidence in the past few years that the picture-going public in the main prefers pictures only in the programmes. Therefore, there appears no necessity to provide stage accommodation with dressing-rooms, etc.

The construction of post-war kinemas will be governed by the materials and labour available. The scarcity of timber will restrict its use to doors, fitments, etc. This will have its advantages, as the auditorium roof and ceilings will be constructed with the steel framing, asbestos and metal reinforced plaster, thus making the buildings more fire resisting.

Projection Developments

Great developments in projection may be anticipated. The intensity of light on the screen in many instances to-day leaves much to be desired, and I am sure that the projection side of the Industry will progress in this direction, so that the best results may be obtained.

New forms of lighting have been developed during the war, and when introduced into our post-war schemes will assist in creating new decorative effects.

Fluorescent lighting offers great possi-

Continued on page vi

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

H · LAZARUS & SON · LTD ·

10a, GREAT EASTERN STREET, LONDON, E.C.2. *Telephone: BISHOPSGATE 7538/9.*

PRECAUTIONS AGAINST FIRE IN A KINEMA

VI—Air-Raid Readiness

THE article below concludes the series of five which have appeared in THE IDEAL KINEMA on fire equipment. They have created great interest, and thanks are due to the Pyrene Co. for loan of illustrations

The provision of automatic sprinklers to cover the stage and certain other parts of the theatre is sometimes called for. The water supply to the sprinklers is usually taken from the town mains, and in most cases sufficient pressure is available. Where the sprinkler installation is extensive or the pressure on the town mains very low, some form of booster pump has to be incorporated. A sprinkler system consists of a water line fitted with valves (*i.e.*, sprinkler heads) at regular intervals which will hold the water in check under normal conditions and release it automatically when fire occurs. The sprinkler valves not only release the water but also distribute it over a considerable area, both on the ceiling and on the floor.

In some areas also, the regulations provide that drencher systems shall be fitted in conjunction with the safety curtain.

Air Raid Precautions

No article on kinema fire protection equipment would be complete in these wartime-days without reference to fire risks due to air raids, and the equipment available. This greatly increased risk of fire has necessitated the introduction of fire watchers, and the augmenting of fire equipment which was reasonably adequate on a pre-war basis.

Provision has had to be made to enable the fire bomb fighters—a term which is much more descriptive of the service they give than the original designation "fire-watchers"—to carry out their duties. It is necessary, for instance, for the fire parties to have speedy access to any part of the roof, and in addition, to any part of the buildings. Water supplies need consideration. Town mains may be broken, or the demand for water by the fire service may be such as to restrict the available supply to a point where the volume and pressure is insufficient for practical fire fighting in any particular building.

Static Supplies

In many kinemas, static water supplies have been provided and the wisdom of taking this precaution cannot be too strongly emphasised. The quantity of water to have in reserve will depend on the type of equipment installed. It is extremely unlikely that there is a single kinema in the country carrying on its normal business to-day which is not equipped with stirrup hand pumps. These pumps use water, and speed in keeping the buckets filled when they are in use is a definite advantage. Filled water tanks or other receptacles each of, say, 20 gallons capacity, placed in selected strategic positions not only mean that water is available without relying on mains supply, but in training, the staff can familiarise themselves with the positions of the tanks. Further, it is easier and quicker to fill a bucket by immersion in a tank than from a tap.

Where larger units are installed, such as the two-man manual pump, the size of the tanks and the volume of static water should be correspondingly greater.

Chemical Extinguishers

Chemical fire extinguishers of the soda-acid or carbon-dioxide operated water types can be used not only on fires caused by incendiary bombs, but on the bombs themselves without any dangerous gas being given off.

(NOTE.—*This statement refers to the extinguishers specified*, i.e., *soda-acid and carbon-dioxide water types only.*)

Some time ago the Fire Extinguisher Trades Association published, by permission of the Ministry of Home Security, a memorandum on this subject. Copies are obtainable from fire extinguisher manufacturers. The Ministry of Home Security also authorised the affixing of labels to soda-acid and carbon-dioxide water type extinguishers. Two forms of label are issued for extinguishers of either of the above types, one for appliances with standard straight jet and the other for extinguishers fitted with a dual-purpose nozzle.

These nozzles are swivel pattern (as illustrated) or the familiar push-bar type. They enable the solution from the extinguisher to be projected in the form of a spray or a straight jet. A large number of these nozzles have been fitted to existing extinguishers, and a larger dual-purpose nozzle is supplied by most fire engineers for fitting to hose reels manufactured by them.

Fire Prevention and Safety Hints

Modern design and construction, strict regulations called for by licensing authorities and the care exercised by management share the credit for the high degree of fire prevention which in general exists in kinemas to-day.

Now more than ever it is essential to keep up this level, and where possible to progress still further. The following brief notes and safety hints, which are not by any means comprehensive, are added because it is appreciated that kinema owners, managers and staff will welcome an opportunity of checking them over with their present procedure, and adopting any which will lead to greater fire safety in their kinemas.

1. Make sure that all staff are familiar with the distribution of fire protection equipment.
2. See they know how to use the appliances and have regular practice.
3. See that everyone knows how to call the fire brigade and the situation of the nearest call point outside the building.
4. Keep static tanks filled by replacing water lost through evaporation, etc.
5. In the essential matter of maintenance of equipment provide for the following:—

Fire Buckets are often used as receptacles for rubbish. Keep them clean and filled.

Stirrup Pumps.—Test them periodically in accordance with the Home Office recommendations on the subject.

Canvas Fire Hose should be tested under pressure at intervals. In some areas the licensing authorities require a certificate of pressure testing once a year.

Fire Extinguishers.—Have all extinguishers regularly and expertly serviced, including discharging and recharging periodically.

LEAD ALLOY PIPES

The British Standards Institution has just issued a War Emergency Specification for Lead Alloy Pipes under the reference B.S. 1085, with a view to ensuring the maximum economy in the use of lead. The quantity of lead now available for all purposes is extremely limited. The small percentage of alloying materials (copper and silver) have the effect of increasing the resistance of the pipes to creep due to steadily maintained internal pressure, as the alloy is capable of withstanding hiher stresses than those which can safely be imposed upon commercial lead.

Solder joints can be made with the new alloy as easily as with ordinary lead pipe, and it is just as easy to work and handle.

"All depends now upon the whole life-strength of the British Race . . . doing their utmost night and day

—giving all
—daring all
—enduring all

to the utmost, to the end.

This is no war of chieftains or of princes, of dynasties or national ambition: it is a war of peoples and causes."

The Rt. Hon. Winston Churchill, Prime Minister.

Space presented to the Nation by

W. W. TURNER & CO., LTD.
NORTHFIELD • BIRMINGHAM

REPAIR RENOVATION RE-DECORATION

KFG CONTRACT BY UNRIVALLED EXPERIENCE

MODERNISATION LTD.

50 WHIRLOW LANE SHEFFIELD. Tel.: 72892
ALMA WORKS BATLEY, YORKS. Tel.: 754

LET US ADVISE AND HELP YOU ABOUT EXISTING RESTRICTIONS.

GETTING THE BEST OUT OF THE ORGAN

Builder-Musician's Hints to Beginners

As a number of letters reach me from time to time from young church organists and pianists who are desirous of some practical hints on the kinema organ registration, I asked James Taylor, the eminent organist and one of the Compton Organ directors to let me have a few notes on the subject. Expert tuition is almost impossible to obtain. Inquirers may be efficient pianists or even good church organists, but they cannot easily understand the somewhat complicated registration and tone colours of the modern kinema organ even when practice was allowed.

A Wealth of Tone-Colour at Hand for Players

The following details are clear and simple in character, and will, I am sure, be of value to the beginner and may even convey a hint or two to some organists who have had a little experience with the kinema organ.

The keyboards of a 2-manual kinema organ are known as "accompaniment" (lower manual) and "solo." The lower keyboard is, as its name implies, intended for use to provide an accompaniment to melodies played on the upper manual. For this reason the effects, such as snare drum, tom-tom, castanets, etc., are playable on this keyboard, and these operate on any note from tenor C to treble C when the proper stopkeys are on. The stops used mostly for accompaniment are the flutes, strings and occasionally the vox humana in various pitches (8, 4, 2, etc.), but the player will, of course, use his own judgment to ensure that the accompaniment and melody are properly balanced.

Some Solo Combinations

The "solo" organ is used for melodies and also for "full organ" effects, being generally the more powerful department of the two. Useful solo combinations are:—

1. Tibia 8 and 4 with vox humana 8 and tremulants.
2. Tibia 16, 8 and 4, with vox humana 8 and tremulants.
3. Tibia 16 and 4 with tremulants.
4. Tuba 8 only, or with tibia 8.
5. Tibia 4 ft. with xylophone of glockenspiel.

The strength of tone is regulated by balanced swell pedals which open the swell shutters when the top of the pedal is pressed forward and vice-versa, and the stops of the solo organ and pedal organ can be brought on in succession from softest to loudest by a similar balanced pedal to the right of the swell pedal. This latter does not move the stopkeys so that any combination in use is left on when the pedal is returned to the closed position.

The stopkeys are operated in groups by ivory push buttons (or pistons) located under the keyboards, and the stops brought on by these pistons can be arranged at a switchboard in the console.

Some of the effects are also operated by two pistons, which, when depressed, cause the appropriate effect to sound. One of these is labelled Snare Drum and Grand Crash, and this operates the snare drum on a light pressure and on a heavier pressure works the bass drum and cymbals.

The drums are also available on any pedal note from C C C to middle G, either on 1st touch (normal depression) or 2nd touch by heavier pressure of the note. For ordinary use in marches, etc., they are coupled to 1st touch as the pedals are used to play the bass and determine the rhythm. Second touch is useful if the effects are needed only in an occasional bar.

When playing quick rhythmic music, tremulants are not needed, neither should they be used with full organ.

The stopkeys of Compton organs are fitted with second-touch cancellor. This operates

Continued on page vi

A FIRM ADHESIVE

"Neverpart" Cold Water Cement, advertised on page xiv, is heatproof and waterproof, and the name "Neverpart," because of its marvellous sticking qualities. It is easily prepared for working and no heat is necessary to keep it in a workable condition. It is supplied in powder form, and among its many properties it will resist the action of petrol and benzol, of dilute acids and alkalis. It will stick rubber to stone, concrete and wood, the latter it will join permanently.

It is a universal cement and can be used in most trades. It is being supplied to some of the largest kinema circuits in England and is used by a number of Government Departments.

NIFE-NEVERFAYLE

EMERGENCY LIGHTING EQUIPMENT

UPON WHICH WORLD FAMOUS BUILDINGS DEPEND

NIFE BATTERIES LIMITED

HUNT END WORKS · REDDITCH · WORCESTERSHIRE

COLTMAN'S
for
FRAMES
SERVICE
PUBLICITY

Coltman Displays Ltd. • Fairfield Works • Hounslow • Middlesex

COMPTON
ORGANS
THE BEST IN THE WORLD

★ *The Compton Organisation remains intact and many of the expert craftsmen whose work is giving such sterling service in hundreds of Theatres will be available to build finer Organs than ever when the war is over.*

★ *Many new features will then combine to keep the Compton Theatre Organ as the most attractive instrument for your post-war patrons.*

★ *Our Maintenance Department is still at your service doing its normal excellent work and dealing with emergencies as they arise.*

THE JOHN COMPTON ORGAN COMPANY LIMITED
CHASE ROAD, NORTH ACTON, N.W.10
Telephone: Willesden 6666-7.

BUILDING KINEMAS AFTER THE WAR

Continued from page iii

bilities in this direction. The results which can be obtained by black light and phosphorescent paints in producing decorative effects in the auditorium are startling.

Slipshod Administration

In general, the larger cities and towns have managed to administer the Cinematograph Act and the Building Regulations in a satisfactory manner, but in many of the smaller towns, the lack of knowledge of the subject by the authorities has been surprising. In many cases it has been left to me to make decisions.

I well recall being asked to advise upon a kinema which had been built for some time. It violated the regulations most flagrantly. The architect who designed the building, the authority which passed the plans and licensed the building after inspection, were all acting without full knowledge of the regulations. In short, this building should never have received a licence.

With one exception I have not come across any serious attempt by any authority to deal with the problem of the film catching fire in the projector, yet the kinema Trade generally knows that a rear shutter projector greatly minimises the risk of fire. There must be hundreds of front-shutter projectors in use in the country to-day with the consequent increase of fire risk.

The majority of kinema fires to-day which are of any magnitude are not in the projection room, but in the auditorium or at the stage end. Those in the auditorium are caused mainly by careless smokers, but those in the auditorium roof and on the stage are, very often, due to operators altering the electric wiring, putting in new circuits, etc., until finally the electrical installation is unsafe.

MAKING THE BEST OF THE KINEMA ORGAN

Continued from page v

only when the stopkey is pressed firmly to the limit of its travel, and takes off all the other stops in the department. It is most useful for selecting solo stops, and is a great aid to quick hand registration.

The stopkeys in the group labelled "Ventils" are intended for emergency use only as they cut off the wind from the pipes in the event of a "cypher" or sticking note in any rank and enable the remainder of the organ to be used normally.

Tone of Various Ranks

The tone of the various ranks may be classed as follows:—

1, Violin; 2, Violin celeste (used with violin); 3, Flute; 4, Diapason; 5, Vox Humana.

1, Tibia; 2, Tuba; 3, Saxophone or French horn; 4, Clarinet; 5, Krumet; 6, Orchestral oboe; 7, Vox Humana (in combination with tibia).

A useful "full organ" combination can be obtained by using the following stops:—Tuba 16, 8, 4; Diapason 8, 4, 2; Tibia 8.

When using the pedals, it is important to employ 8-ft. stops or pedal coupler with the 16-ft. stops, as otherwise the bass is likely to be indefinite in effect.

A semi-staccato touch should be used, as the pedals are intended normally to stimulate the orchestral double bass.

If the organ has two swell pedals it is a bad habit to use them both together too much. It is much more interesting to the listener to hear the solo and accompaniment vary in strength separately than together. If, as in smaller models, all the pipes are in one chamber then it is essential that the accompaniment should be subsidiary in power to that of the solo.

A. W. O.

KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

SMALL SHOWS WITH GOOD PICTURES

A Treated Film-Strip—Scratch-proof yet Pliable—Producing Better Projectionists—Novel Organ-Slide Device

I REFERRED last month to the number of small shows one knows, lacking many of the amenities of their larger opposition halls, yet drawing the crowds through first-class technical presentation. Such a kinema is the Union Street Picture Palace, Sheffield; and the prime reason that this, one of Sheffield's oldest shows, still draws the crowds is to be found in the person of Leonard Shaw, who knows as much as most people about the technical side of projection.

His latest contribution to technical progress is particularly timely, particularly in view of my article on another page: a method of film treatment which has had five years' test on local topicals, which he suggests would enable more than 25 per cent. of stock to be saved.

What Can Be Done

THE few inches of film which he sends me has, he says, come from a topical over five years old, and was given a special "gruelling," being run through a projector with a 30-amp. arc, for the equivalent of thirty weeks' showing, nearly 600 times through the projector. On examining the sample, two points strike one: first, that the perforations are apparently quite free from damage; and, secondly, that the few scratches that can be seen are mere surface scratches, which have not affected the picture itself. Another small piece has, says Mr. Shaw, had oil put on it, and then been rubbed, emulsion side downwards, on a concrete step; not the sort of treatment to be recommended; still, the scratches do not appear to affect the picture.

The film feels tougher than usual, and one would have said was thicker; yet a micrometer shows it to measure only .006 in. in thickness, so that the thickness of the coating is quite negligible.

I do not know what sort of plant Mr. Shaw has on which to treat his films, but I would urge him to offer to one of his renters to treat alternate reels of a copy, so that an absolutely conclusive test could be made of the value of the process. There are, of course, other factors to be considered: the cost of treatment, and the availability to-day of the chemicals used.

Issue of the Union

FROM Percy Pilgrim, chief projectionist of Gaumont Super-Cinemas, comes a letter which I might in my less hardened days have written myself, so strongly do I agree with its sentiments. He refers to my article last month on the subject of the wedding of the Guild and the N.A.T.K.E., and my hopes that this might result in the birth of the ideal projectionist, efficient, and educated to a standard of technical ability in advance of that which at the moment is very low.

"I suggest that unless the Trade as a whole takes the matter in hand, it will be expecting too much of the new organisation to bring about improvements that each body has in its own way tried to obtain for some time past, unfortunately with no great measure of success. On the one hand, operators in general were never given to study; and on the other hand, you cannot make an operator a technician by increasing his wages.

"The Trade should set out to improve and insist upon the improvement of the ability of its members, and in the process enhance the Industry. The cost must be met collectively, and the scheme administered by a Council of Trade representatives.

"There are no great difficulties in the way, provided the money is forthcoming; even under present circumstances I could induce half a dozen brilliant technical men to interest themselves in a Trade-promoted scheme. Perhaps if Mr. Cricks agrees with me, we can leave trade union activities to the trade unions, and he will start a campaign in the KINE. for a Trade fund for the organisation of a Kinematograph Trade Technical Institute."

A suggestion that gets effectively to the basic requirement. I fully agree that the task is too big for a trade union to handle satisfactorily; but until somebody else finds himself able to take on the job my good wishes go to the K.P.E.A.

Later On, Please!

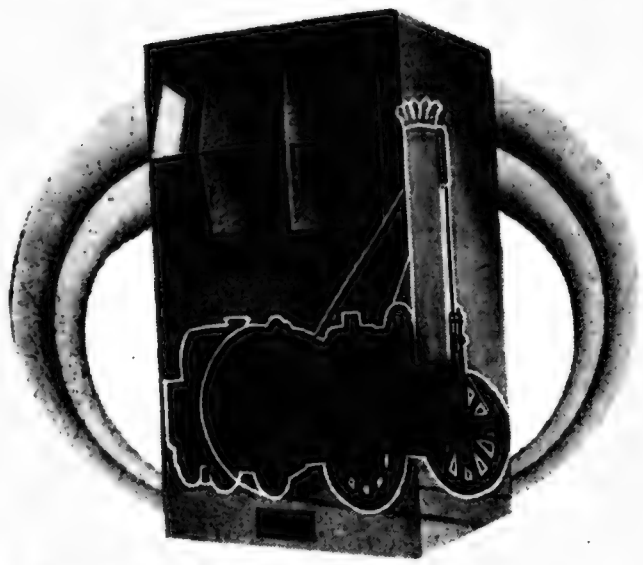
MY own ideas differ from Mr. Pilgrim's in only one respect: that it would be unwise to embark on such a massive scheme at the

Continued on page x

BECKWIN
BECK & WINDIBANK Ltd., Clement St., Birmingham, 1

FURSE COLOUR LIGHTING AND STAGE EQUIPMENT SPECIALISTS
Our service for colour lighting schemes and theatre engineering equipment is being maintained despite war-time difficulties, and is at your disposal. Enquiries are invited for Colour Lighting, Dimmers and Switchboards, all classes of Stage Equipment, Curtain Controls, Tracks, Portable Screens, Counterweighting, etc.
W. J. FURSE & CO. LTD., 27, TRAFFIC STREET, NOTTINGHAM.
LONDON: "J" Dept., 9, Carteret Street, Westminster, S.W.1. "J" Dept., 20, Mount Street: MANCHESTER.
BB

HISTORY IN THE MAKING



"'Rocket'-bye-baby"

Twenty-five miles an hour on a primitive "switchback" track in 1829. The wiseacres scoffed at Stephenson's promise of twenty! And then the slow and painful progress to passenger trains in which to travel was a nightmare—or would have been were they not too uncomfortable for sleep! But the "Rocket" and its successors were making history... the history of railroads all over the world, culminating in the streamlined luxury travel of today with super sleeping cars running on silk-smooth tracks ... their very rhythm seems to say, "'Rocket'-bye-baby" as they swing you to sleep. That same sturdy spirit which fired Stephenson is an integral part of the Vitavox organisation. It is the spirit that plans, perfects and produces new developments in sound engineering that one day will be available to you.

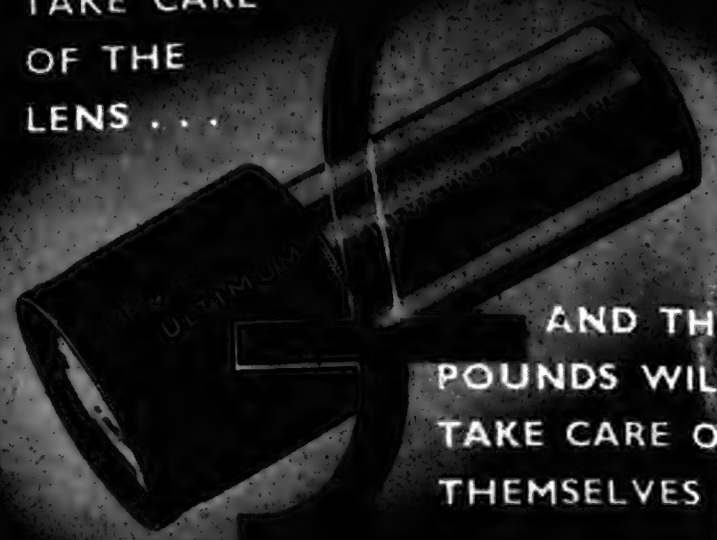
VITAVOX

Making "Sound" History

VITAVOX LIMITED • WESTMORELAND ROAD • LONDON • N W 9 • TEL: COL. 8671-2

UK 3.43. P.2.

TAKE CARE OF THE LENS . . .



AND THE POUNDS WILL TAKE CARE OF THEMSELVES

In other words clean lenses save money by making the best use of the light for which you pay. Remember, too, that optical equipment is valuable and difficult to replace and everything should be done to preserve lenses and keep them in good working order. We shall, of course, be pleased to accept lenses for repair and reconditioning, if returned through the usual supply channels.

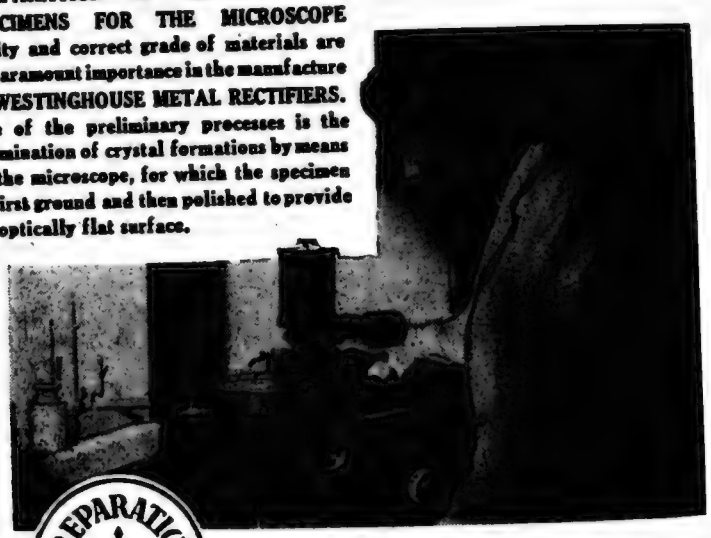
TAYLOR-HOBSON

TAYLOR TAYLOR & HOBSON LTD. 37 The Broadway, MILL HILL N.W.7

Pitchfords 2373

PREPARATION OF METALLURGICAL SPECIMENS FOR THE MICROSCOPE

Purity and correct grade of materials are of paramount importance in the manufacture of WESTINGHOUSE METAL RECTIFIERS. One of the preliminary processes is the examination of crystal formations by means of the microscope, for which the specimen is first ground and then polished to provide an optically flat surface.



PREPARATION

Behind the non-stop production of Westinghouse Rectifiers, our technical staff are ceaselessly at work. We sincerely regret that very limited supplies only are available, but we know that our customers will understand. To-day's intensive research, however, will release remarkable features of design when Westinghouse Rectifiers are again freely available to industry.

Westinghouse Rectifiers

Westinghouse Brake & Signal Co. Ltd., Pew Hill House, Chippenham, Wilts.

ENEMIES OF FILM-STOCK ECONOMY

Carelessness and Inefficiency the Worst

By R. HOWARD CRICKS, F.R.P.S.

THE Government requires the film industry to reduce its consumption of raw stock by 25 per cent.—a requirement with which the Trade will loyally comply, since the connection between it and eagerly-awaited war developments is obvious. This will necessitate the most drastic economies—it is even reported that film directors will no longer be able to make more than a dozen retakes of each scene. Even the Services are being rationed.

As far as the kinema is concerned, the ultimate effect may, we learn, be the vanishing of the double-feature programme. Now, I am no lover of the double-feature programme—my own preference, on the now rare occasions when I take a busman's holiday, is for one good film and some good shorts, rather than one good film and a boring second feature. But one must assume that the exhibitor who runs a double-feature programme knows what his patrons want, and therefore any effort by the Industry to save the second feature is well worth considering.

There is one man (or woman) who could save the present programme and still maintain economy in film stock; yes, the projectionist.

As far as positive footage is concerned, the crux of the matter is apparently that the life of a print can be nearly 300 runs. Now, some years ago, I received a lot of correspondence from projectionists regarding the long life of their King and other trailers; the record was I believe 800 runs. (After all, there seems nothing out of the way in a King trailer running for a couple of years.)

Careless Handling

If a film will run through a projector 800 times in one kinema, why should it not do an equivalent number of runs in a number of shows? Is there any magical effect in the transporting of a film from one kinema to another which automatically reduces its life by half? One might think so, since it is a matter of common observation that one's own trailers often do keep in better condition than the programme films.

But there is no magic involved. Just something much more common and less interesting: inefficiency. One inefficient projectionist by mishandling a copy can reduce its life enormously.

Factors of Wear

What are the factors that indicate when a copy has reached the end of its useful life? First, it is generally in an oily and dirty state; true, the oil and dirt can be cleaned off—but why should they ever get on to the film? Answers: over-oiling of projectors, omitting to clean projectors, and allowing the film to carpet the floor of the rewind room when making up the programme. Attention to these three factors would at least minimise the need for cleaning.

The old copy will invariably be covered in scratches and "rain." Yet every projector when new was so constructed that it could not possibly damage the picture or sound track. How then do these scratches occur? First, in rewinding; there are still some projectionsts who have not learnt to handle film by the edges, while tightening up a film in a roll will cause longitudinal scratches, and knocking protruding turns of film flat will cause transverse scratches. Worn rollers and gate runners may be touching the film where they shouldn't—particularly the former if they have not been oiled recently, have stuck on their shafts, and have worn flat.

Perforation Tear

But the deciding factor in regard to the demise of our print will be the condition of the perforations. Often one will see an almost new print with strained perforations, due to emulsion pick-up in the gate—caused probably by the projectionist failing to clean the gate before threading.

Perforations with a tear in two corners have been run over a sprocket with worn teeth. There may well be difficulty in replacement these days; get a skilled engineer to bring along a superfine file and, placing a piece of film on the sprocket, file away the worn teeth so that the film will once more disengage freely. (I recommend this only as a war-time expedient.)

A buckled spool can damage film, both in rewinding and projection. I have seen a reel of film ruined by the perforations being turned over at intervals, where the film has been gripped by a buckled cheek. Even these days, if you can't straighten a buckled spool, scrap it.

Ill-made Joins

Our old copy will, of course, be adorned with a plentiful variety of bad joins. Strange that the most elementary of the projectionist's jobs should be generally so poorly performed. The most common faults are: omitting to register the perforations, when, of course, the film rides on the sprocket teeth and tears; using too much cement, which cockles the film, causing it sooner or later to crack; and allowing the cement to dry before finishing the join, or leaving air bubbles, in either case weakening the join.

And talking about joins, has any projectionist ever reckoned out how many feet of film he wastes in the course of a year by doubling up and breaking down reels? Supposing 14 single reels are doubled up and broken down twice weekly; on a basis of three joints for each pair of reels, that comes to 42 joints per week. Suppose—as is often the case—that each joint wastes two frames of film, we get a total of over 5 ft. of film a week going into the waste bin, or well over *a million feet of films a year* in all the country's kinemas.

The footage lost in the picture is not only wasted: it may cause further waste, because it means that fresh change-over cues have some time or other to be added—and there may be the usual disagreement on the form of these cues, resulting in still further cuts. The footage lost in lead and run-out should, in theory, be replaced by the renter—i. would be rather unreasonable to expect that these days, and so the footage numbers get more and more out and the run-out shorter and shorter, resulting again in bad change-overs. In addition to this 5 ft. of film there will be other frames from various other joins while the last inch or two at the end of the film is continually getting snipped off. What happens to these odd few feet of film, which, in the aggregate, reach such a large total?

Bits and Pieces

In normal times, it would be safe to say that the bulk of it was simply burned. It is, in any case, too little for the individual kinema to send to the film strippers; yet from the 4,500 kinemas of this country there would be quite a worth-while footage of salvage. May I suggest that every transport van should carry a tin into which film cuttings could be dropped; the transport firm would soon collect sufficient to be worth disposing of, and could either regard the amount received as payment for their trouble, or could follow Kodak's admirable example and hand the proceeds over to the Benevolent Fund.

Returning to the subject of film handling, a very annoying feature is the variation in the size of film cores. Often a film will not quite go on the winder hub, and the natural thing to do is to pull out the inside turns and tear off a foot or two. Sooner or later the renter has to—or, at least, should—replace these odd feet.

It would, of course, be far better if a large size of core could be standardised. When film is wound on a small core, the inside few turns inevitably get damaged. Incidentally, if a film is received with a large core, don't let it hang loosely on the winder spindle; there is generally an odd length of scrap film kicking around—wind this up into a core to carry the reel.

Continued on page xii

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 6047 FRED A FOSTER MANAGING DIRECTOR

HAROLD UNIFORMS
Male and Female
are still—*as always*
THE BEST
Write for particulars to
ALFRED HAROLD (UNIFORMS) LTD.
Directors: J. HANDSCOMBE, H. A. COOPER
86-88, WARDOUR STREET,
LONDON, W.1.
Telephone. GERRARD 6311-6312
Telegrams: UNIFORMS, RATH, LONDON
PROVINCIAL REPRESENTATIVES:
Mr. IRVING SANDS, 50, GREYSTONES HALL RD., ECCLESALL, SHEFFIELD 11. Broomhill 60724
Mr. A. FERGUSON, 20, WINSTANLEY ROAD, STECHFORD, BIRMINGHAM 9. Stechford 2587

KINEMA TECHNIQUE AND EQUIPMENT

Continued from page VII

moment. When the war is over there will be more of us with time to devote to such projects, and—a vital point not to be overlooked—there will be thousands of projectionists and ex-projectionists demobilised who will need training before they return to the box. Then will be the time to start such a scheme; and it must be started on a large scale, with backing not only from every section of the Trade, but from the Government.

I can assure Mr. Pilgrim that this aspect has already been the subject of discussion in certain quarters. It would, I feel, be unwise to risk a fiasco by trying to start now with war time staffs, many of whom will leave the kinema after the war, so that their training will be virtually wasted.

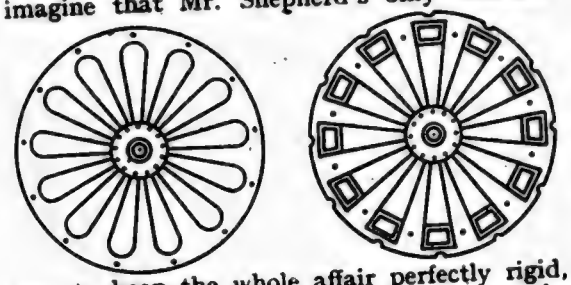
Organ Slide Device

I HAVE sometimes wondered why, if an organ interlude is to be played twelve or even eighteen times a week, each time with the same routine of slides, it should be necessary for the projectionist to handle each slide individually every time, with the risk of getting them out of order, upside-down, or finger-marked.

There have been several advertising machines on the market in which a number of slides were carried on an automatically rotated carrier. This is the idea which W. V. Shepherd, chief of the Odeon, Southall, has fitted to his own Premier slide lantern.

As shown in the sketches, the basis of the apparatus was a colour wheel. In the front half, grooves were formed which, together with screw-heads, locate the slides, which are locked by the other half of the disc. In line with each slide a notch was cut in the edge of the disc, which engages with a stop on the lantern to locate each slide. The complete wheel is carried on a spindle attached to the top of the lantern.

The whole idea is quite simple, and I should imagine that Mr. Shepherd's only difficulty



was to keep the whole affair perfectly rigid, so that the picture should not shake on the screen.

Mr. Shepherd hopes later to make the device automatic, fed by a small motor. Why not go a step farther, and have this motor controlled directly from the organist's cut-switch?

One point which I had criticised in the idea was that the movement of the slides could be seen on the screen. A few days later came another letter illustrating a simple shutter for making the movement of the slides. It is virtually a drum shutter placed in front of the lens, giving, therefore, a complete yet gradual black-out.

A very useful gadget, simple to make, and well worth the time spent on it.

LICENCE CONDITIONS UNFULFILLED

Burnley Chief's Complaint

COMPLAINTS against holders of kinematograph licences for scanty observance of licence conditions were enumerated by the Chief Constable of Burnley in a recent report.

These were tabulated as follows:—

"'No Smoking' notices not displayed in appropriate places;

"Fire extinguishers either missing altogether or in need of testing;

"Films allowed to remain out of their fireproof boxes (there was one case of a film actually stolen);

"Numerous cases of amateurish electrical wiring;

"Secondary lighting neglected and even completely out of use;

"Attendants not always in uniform, or some sort of distinctive dress;

"Lavatories allowed to develop objectionable smells, due to failure to flush regularly, or keep clean;

"Carpeting on floors of some kinemas badly worn and dangerous to patrons in the dark;

"Children frequently admitted to 'A' films when unaccompanied by adults."

Some of these defects, said the Chief, ought never to have arisen, and were either the result of indifference or slackness. If it was not possible to replace carpets, badly worn pieces should be either removed or securely fastened to the floor around the tear.

"It was surely possible for some sort of distinctive clothing to be obtained (for attendants). This was a matter of some importance for it was essential that the audience should know who were the attendants."

B T-H

CINEMA EQUIPMENT

The BTH Company is one of the world's leading electrical manufacturing firms and has been prominent in the development and manufacture of all kinds of electric plant and equipment, from the largest turbo-alternator to the smallest motor, and including:—

SOUND REPRODUCER EQUIPMENTS
PROJECTORS
LANTERNS
RECTIFIERS
STAGE AMPLIFICATION EQUIPMENT
AUDITORIUM AND ARCHITECTURAL LIGHTING
MAZDA LAMPS, AND
MAZDALUX LIGHTING EQUIPMENT

• •

BTH THE BRITISH THOMSON-HOUSTON CO., LTD.
CROWN HOUSE, ALDWYCH, LONDON, W.C.2

A3312N

or

SOUND EQUIPMENT LTD., 123, Widmore Road, Bromley, Kent.

METAL RECTIFIERS
for Cinema Arc
giving absolute reliability!

ALSO VALVE RECTIFIERS CONVERTED TO METAL

SEND FOR INTERESTING LIST

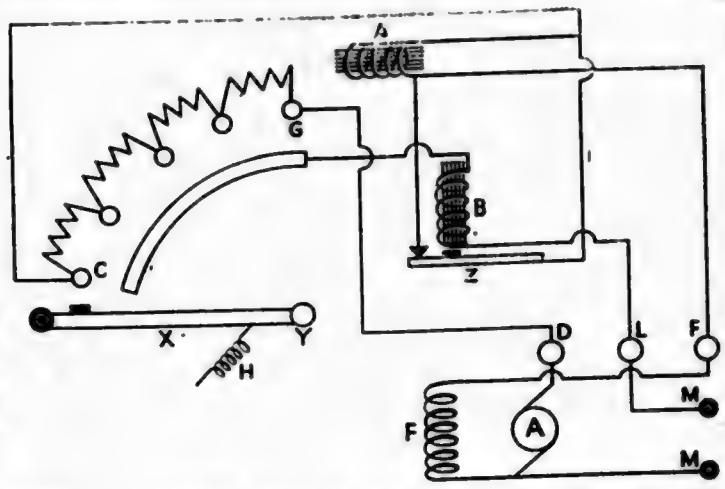
27 Years' experience behind every Runbaken product!

Telephone: ARDWICK 2507/8

RUNBAKEN - MANCHESTER - 1

ELECTRICITY IN THE KINEMA

IX.—How Starters are Safeguarded



THE variable starting resistance shown in diagrammatic form last month needs certain alterations before it could be used in practice. When a motor is running it also generates a back E.M.F., which, of course, is non-existent when the armature is stationary. As also the armature usually has a very low resistance it follows that when the current is first switched on it would flow to excess and either blow fuses or even burn out the windings.

As it is important always to restore this safety position whenever the current is disconnected deliberately, or if it fails for a time, there is included in the circuit arrangements of the starter a non-volt release. In the diagram this is shown at A, which is a solenoid electro-magnet carrying enough current (owing to the design of its windings) to hold the contact arm X (pivoted at Y) full over to the right—with all resistance coils out of use—against the pull of the spring H.

Overload Release

It is also desirable to arrange for an overload release so that excess current shall not flow. This is shown at B which is so wound that over a certain current B can pull up the arm Z. A study of the diagram will show that this simply short circuits the no-volt release just described and stops it functioning. So the arm X must fly back to the off position.

The reader should carefully trace out the various connections in the diagram from the points M where the mains are connected, preferably through a double-pole switch and fuse. The brushes and armature are indicated at A, and the field winding is shown at F.

Keep Them Clean

In the maintenance of starters, and indeed of all switchgear, the most important point is cleanliness. Dirt means resistance in the wrong place and may set up heating and also prevent the apparatus from operating correctly. The heating may be so bad that arcing will be set up and burning of the blades and other contacts will ensue. In a starter the contact studs between C and G must be cleaned regularly with *fine* glass paper NOT emery. They can then be smeared with vaseline, most of which should be wiped off again. The contact on the moving arm can be cleaned by laying a strip of fine glass paper, rough upwards, on the studs and slowly swinging the starter arm to and fro across them. Lightly oil all pivots, especially those connected with magnetic releases which must not stick.

Voltage Difference

The projectionist will have noticed in his mains intake room that, in D.C. areas, he has two voltages to deal with. He will see that his lights are, say, 200 volts, while his motors, if of any size, are, say, 400 volts.

This arises from the fact that D.C. current is supplied to his kinema on a three-wire system. The two outer wires coming from the generating station will be of heavy gauge to carry a heavy load, and there will also be a middle or neutral wire which is often earthed and carries little or no current. Throughout that district the engineer will try to arrange for the lighting loads in each street to be equally divided so that one street, or one side of one street, will be connected at 200 volts between one outer (say, the positive) and the earthed neutral, while the next street will have all its lights connected between the other outer (say, the negative) and the earthed neutral. So it follows that if the two lighting loads are balanced there will be no current flowing in the neutral middle wire.

But heavy loads such as a kinema are motor generator employs must be driven by a powerful motor carrying a lot of current. For a given wattage, doubling the supply voltage will halve the supply current. So heavy loads are connected across the outers at 400 volts. **Be very careful to treat that voltage with a lot of respect, looking twice to see that the main switch is pulled before you touch anything that might be live BETTER STILL PUT THE FUSES IN YOUR POCKET.**

KINEMA ARCHITECT'S DEATH

Joseph Whitfield Wardle, a former South Shields architect, who was responsible for designing several large kinemas in the North-East, has died at his home in Harrogate, where he had been living during recent years.

ENEMIES OF FILM ECONOMY

(Continued from page ix)

It is, of course, true that others beside the projectionist could help in cutting out film wastage. The renter, for example. Here is one idea for him.

Run-outs of Leads

Some while back I published a suggestion that to allow for doubling up, the run-outs of odd reels and the heads of even reels should not be joined up, but should be sent separately in the tin with the reel. In the present circumstances may I put forward an idea for even more economy in both time and material.

Let the renter dispense altogether with the run-outs of odd reels (except the last), and with the leads of even reels. Since the majority of shows run double reels, the only precaution necessary would be to see that odd reels were wound lead out, and even reels tail out, in order to provide some protection for the ends of reels. As to those shows that prefer to run single reels, they could purchase from any laboratory a reel each of leader and run-out film, which would last them for years. This simple idea might save 100 ft. of stock on each copy printed.

The question also arises whether the renter could do more than he does to prolong the life of copies. Propaganda is a valuable weapon, and if the paper controller would give his consent, the instructive booklets issued years ago by one or two firms might well be reprinted.

On the care of prints while in the hands of the renter, it must be confessed that the pre-war standard was, with the exception of one or two firms, not very high; with present labour difficulties, the maintenance, even of this low standard, is not to be expected. Therefore still more responsibility must fall upon the projectionist. One thing upon which the renter should insist is that every print when it comes from the laboratory should be waxed or otherwise processed to prevent emulsion pick-up, due to which a print can be half worn out before it reaches its second booking.

Another point that occurs to one is that, by the time a print reaches a late run, it has generally got pretty brittle. The least mishandling may start a tear. Is there no means by which the plasticity of the film could be maintained in use?

In the case of sub-standard films the humidor cans generally used for storage have pads which are moistened in order to keep the base supple. While it would be foolish to suggest anything necessitating alteration to film tins, would it not be feasible to leave in each film tin a lump of some volatile substance (a camphor moth ball, for instance), whose fumes would make good the plasticiser that has been dried out of the film by the heat of the numerous projector gates through which it has run?

Each of these suggestions can by itself do little to make up the drastic stock shortage. Yet taken together, they might well turn the scale in favour of the continuance of the second feature.

FILM MUTILATION

A memo. from the Eire Advisory Committee of the K.R.S. on the subject of film mutilation is held over owing to demands upon editorial space.

"THE BOOK I WAS LOOKING FOR"

From Surrey comes the following letter:—

"I have duly received 'The Complete Projectionist,' 3rd edition, and am more than pleased with it. It is just the book I was looking for."

From Devonshire:—

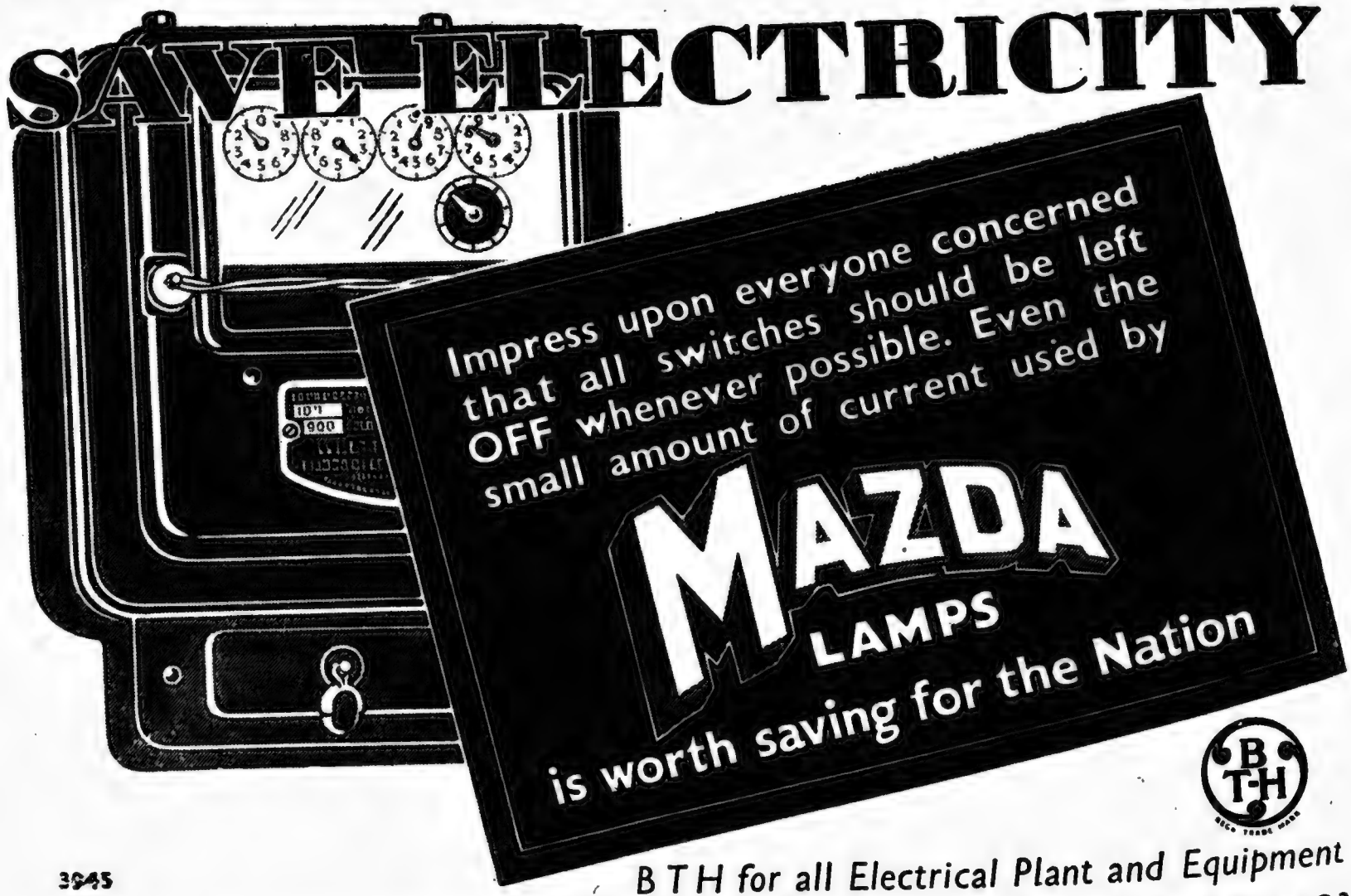
"Please send four copies of 'The Complete Projectionist' (cheque £1 12s. 4d. enclosed). Each member of my projection staff wants a copy."

The 3rd edition of "The Complete Projectionist," by R. H. Cricks, F.R.P.S., is obtainable from Odhams Press Technical Book Dept., 85-93, Long Acre, W.C.1. 8s. 1d. post free.

ELECTRICITY OR GAS?

Ald. R. Duncan French, J.P., Lord Mayor of Liverpool and ex-chairman of the North-Western branch, C.E.A., speaking at the annual luncheon of the North-Western district of the British Commercial Gas Association, told of an amusing experience in connection with a kinema company with which he was connected. Speaking at Liverpool he said:—

"In my home town, where I was connected with a local kinema, the gas and electricity undertakings were under corporation control. We were buying electricity at 8d. a unit. Then the gas engineer came along and suggested we should instal a gas engine. He convinced us that we could save a lot of money by doing so. So we changed from one department to the other and saved money."


SAVE ELECTRICITY
Impress upon everyone concerned that all switches should be left OFF whenever possible. Even the small amount of current used by
MAZDA
LAMPS
is worth saving for the Nation
B TH

3945

B T H for all Electrical Plant and Equipment

THE BRITISH THOMSON-HOUSTON CO., LTD., CROWN HOUSE, ALDWYCH, LONDON, W.C.2.

WHEN EMULSION MELTS

Some Results of Condensation

By I. D. WRATTEN (*Manager, Kodak Technical Service, Motion Picture Department*)

IN view of the necessity at the present time for preserving prints in a satisfactory condition for as long as possible, it seems opportune to draw attention once again to a defect known in the Trade as "condensation" or "melted emulsion." This defect, which is known to occur during projection, results in irreparably damaged prints and at one time was the cause of many reprints. The number of prints damaged by "condensation" has, in recent years, diminished considerably, but at infrequent intervals attention is still drawn by users to individual cases of this type of defect.

On rewinding the print after projection the projectionist discovers sections of the print which have the emulsion surface torn off. In some cases the emulsion surface is glazed over small sections. This is caused by beads of moisture forming on the cold rollers and other parts of the projector through which the film passes below the gate.

The moisture (which emanates from the film) is driven out of the emulsion by the heat from the arc while the film is in the projector gate. Moisture is then deposited from the air dragged down by the moving film on to the cold rollers and sprockets below the gate. These rollers collect in this way large beads of moisture, and occasionally, as when film splice passes through or the film buckles slightly, the rollers revolve rapidly and throw the water which has collected on them on to the emulsion surface of the hot film.

The effect of cold water droplets on hot film in the process of winding up convolution upon convolution is to cause glaze marks or to cause the emulsion surface affected to adhere to the back of the next convolution, with unfortunate effects during the rewinding operation.

Liability of New Prints

Prints which are new and which have not been projected before are particularly susceptible to "condensation" troubles, although release copies which have had many runs may pick up moisture during transit or in storage.

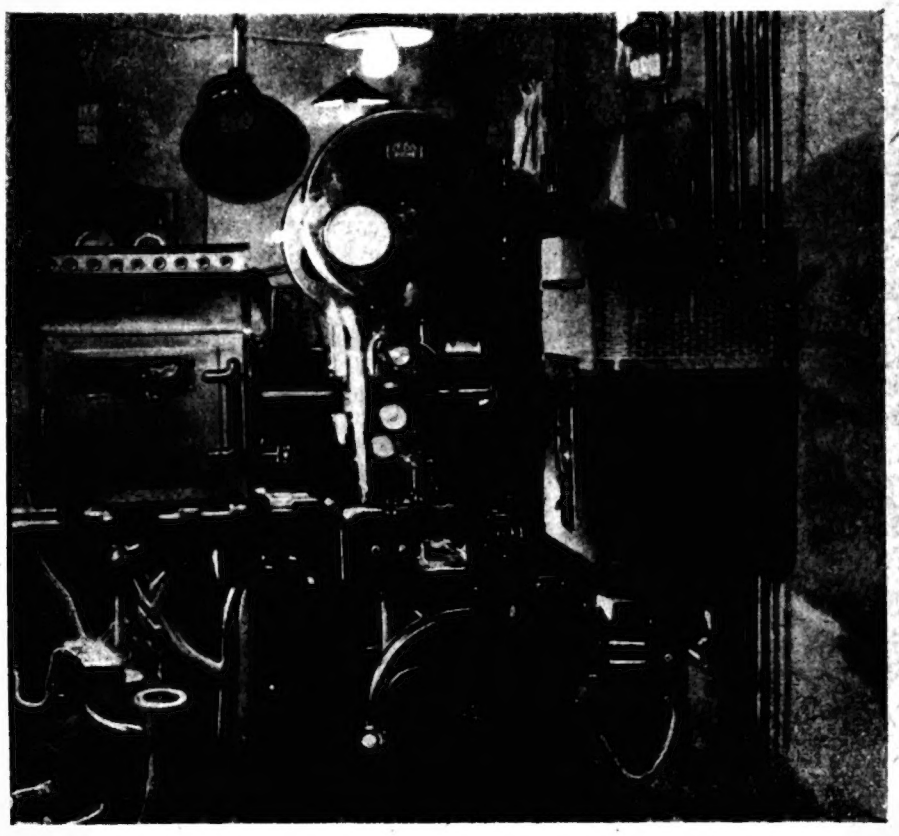
The defect always occurs during certain periods of the year when cold weather, coupled with high humidity, is prevalent.

Under these conditions any projection room with outside ventilation, and particularly those equipped with projectors with front shutters, the rollers and sprockets subsequent to the gate of which are not enclosed, will be likely to suffer from moisture condensing on the rollers. The trouble may occur with rear shutter projectors, but less frequently because the rear shutter assists ventilation with warm air from the lamphouse, and in any case the heat at the gate will be less.

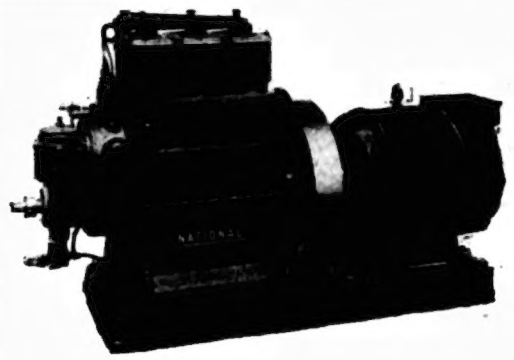
Warming Up

Condensation difficulties may be overcome in two ways. The most obvious and simple method is to enclose all parts of the projector through which the film runs, from the gate to the take-up. When the machine is run, all rollers and sprockets will then warm up sufficiently to overcome condensation. The second method is to instal radiators for heating the projection room at all times to prevent projector parts, such as sprockets and rollers, from becoming chilled. If the theatre is air-conditioned, the projection room should be ventilated only with conditioned air.

It is hoped that this short explanation of the events leading to the "melted emulsion" defect, and the means which can be taken to obviate the defect, will prove helpful. It is in the colder period of the year when trouble of this type is to be expected, and the above facts should be borne in mind both now and in the future.



The accompanying illustration is of the projection room of the Empire, Holyhead which is equipped with RCA High Fidelity LG106 sound apparatus



National Oil Engines, vertical and horizontal types, give silent and economical running and are ideal for cinemas. Illustration above is of a 3-cylinder unit developing 25 b.h.p. at 1,000 r.p.m.

NATIONAL
GAS AND OIL ENGINE CO. LTD.
ASHTON-UNDER-LYNE, LANCS.

POOL CARBONS

INDUCTORS *they've got to be* STRONG *to stand this racket*

72 Wardour St.
London, W.1.
Gerrard 6246

The Editor's Post Bag

THE GUILD AND THE UNION

Provincial Members Support Scheme

I FEEL that the remarks in the IDEAL KINEMA for February 11 under the heading of "Guild and Union Wedded," should be corrected in order that confused ideas do not arise in the minds of members and would-be members of the K.P.E.A., also N.A.T.K.E. membership. In the first place I would like to say that at the first special meeting that was convened at which a committee of both the N.A.T.K.E. and the former Guild attended, the reason for the Guild's low state, as regards its fortunes and membership, was frankly given us as due to the call-up to the Services of Guild members.

Harmony in Agreement

My executive freely accepted that statement. As stated in the KINE. of December 24 last, my executive accepted in principle the educational ideals of the former Guild, and they have been embodied in the aims and objects of the K.P.E.A. It is well to state once again that in all our joint deliberations the greatest harmony has existed, and at no time has the slightest difficulty arisen.

We have appointed an excellent body of officers, and the committee is able, by virtue of its experience, to handle any and every problem which may arise in the future. Much good work has been achieved already, and a substantial framework is slowly but surely being built up which will soon manifest itself to the benefit of members.

As regards the provinces our members there are in process of being fully informed of the K.P.E.A. change-over, and to mention but two of our provincial branches, namely, Birmingham and Sheffield. Mr. Thompson, of the former, and Mr. Gregory, of the latter, were in attendance at the preliminary meetings. We anticipate no difficulty at all in looking after the interests of our provincial members in a similar way to those situated in London and the Home Counties.

Whilst it is true that the officers and committee recently appointed will primarily be in charge of London and Home Counties branch of the K.P.E.A., I feel sure you will agree that this branch will in due course become not only the largest but probably the most influential of all branches, and you may rest assured that we are taking the necessary steps to ensure that each and every branch will be kept fully posted on the activities carried on here in London, which must naturally have a bearing on those situated elsewhere. Thus there is no question of any branch being virtually autonomous, or in any way subservient to London and Home Counties.—Yours, etc.,

T. O. BRIEN,
General Secretary.

Are You Saving Your Waste Copper?

Collect your drips and strip your stubs, and hand them over for salvage

NEVERPART
Cold Water Cement for Rubber flooring, Bakelite, Erinoid, Roofing, Engineering, etc., etc.
Will Join Wood Permanently
Full Particulars:
NEVERPART
49, Higham Street, Walthamstow E.17
Larkswood 1061-2

Trade Mark

AN AGGRESSIVE CANOPY

At Swansea Corporation Highways Committee the borough engineer reported that since permission was given in 1926 for the erection of a canopy in front of the Grand Theatre, Singleton Street, several accidents had occurred through double-deck buses colliding with the projecting canopy, and it was decided to take steps to have the canopy altered in such a way as to eliminate the present danger or in the alternative to have it removed.

Lichfield Corporation has passed plans for the reconstruction of the Lido kinema.

Have you a Query?
ASK FOR OUR EXPERTS' ADVICE

IF you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.

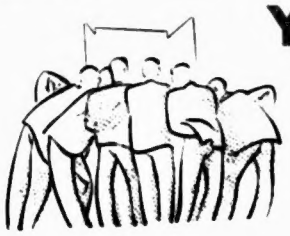
THE knowledge of our specialists is freely at the service of all readers.

1 ACOUSTICS
2 Air conditioning
3 Amplifiers
4 Arc Lamps
5 A.R.P. requirements
6 BATTERIES
7 Box-office equipment
8 CABLE
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs
17 DECORATIONS
18 Dimmers
19 Disinfectants
20 Display frames
21 ELECTRICAL equipment
22 FANS, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 GENERATORS
28 HEATING systems
29 INDEPENDENT plant
30 LAMPS, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency
34 MICROPHONES
35 Mirrors
36 Motor generators
37 NON-FLAM fabrics
38 OIL ENGINES
39 PAINT (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 RADIATORS
44 Rectifiers
45 Resistances
46 SAFES
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 TALKIE equipment
55 UNIFORMS
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps
58 VACUUM cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

I should like to receive reliable information concerning .....
(Indicate Subject by Number)
Theatre .....
Seating Capacity.....
Remarks.....
.....
.....
.....
.....
.....

KEEP UPKEEP DOWN...
... make your
plans for post
war NOW and –
KEEP GB-KALEE IN MIND
G. B-KALEE LTD., NATIONAL HOUSE, 60-66, WARDOUR STREET, LONDON, W.1. Telephone: Gerrard 5137/8/9



YOU SHOULD BE IN ON THIS . . .

No wonder it has attracted a growing crowd. For here is a **new** Cinema rectifier which, besides SAVING so much in operating cost over old type rectifiers and M.G. sets that it will pay for itself in as little as two years, is also the simplest, most efficient equipment on the market, backed by over 30 years of rectifier manufacturing experience.

It is the **new** HEWITTIC *"Econotrol"* Stand aside there, fellows, this is **worth** looking into!

Econotrol

Hewittic Rectifiers

HEWITTIC ELECTRIC CO., LTD., WALTON-ON-THAMES, SURREY

Telephone: Walton-on-Thames 760 (8 lines). Telegrams: "HEWITTIC," Walton-on-Thames.

D.P. KATHANODE SOUND BATTERIES

for

DEPENDABILITY

and

LONG LIFE

Kathanode Sound Batteries are specially designed to do their particular job with the utmost efficiency and economy, embodying in their construction the knowledge and experience gained during many years exclusively devoted to the manufacture of Batteries for all purposes.

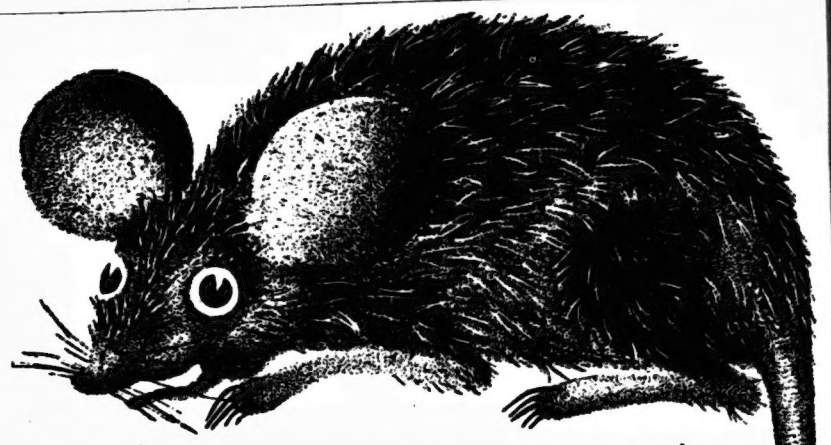
THE D.P. BATTERY COMPANY LTD

50 GROSVENOR GARDENS, LONDON, S.W.1

Telephone: SLOANE 6255-6256

1139

Ratin scientists outwit rats' cunning



The natural cunning of rats and mice is their safeguard against attack and only means of survival. Ratin scientists, recognising this fact, have produced a formula for effectively outwitting the rodents' crafty nature.

The outstanding success of the Ratin method of de-infestation has received nation-wide acknowledgment. It is certainly a method which should be investigated by all owners of infested premises.

The British Ratin Company does not supply its formula for use by the general public; de-infestation can only be carried out by the Company's trained operatives.

The Ratin Service is available anywhere in Great Britain and Ireland.

The Service also deals effectively with beetles, cockroaches, and other insect pests. Fill in the coupon now.

RATIN SERVICE

First ALLAYS Suspicion-then DESTROYS Rats

To THE BRITISH RATIN CO., LTD.,
125, Pall Mall, S.W.1. Telephone: Abbey 7621 (8 lines)

Please ask your surveyor to call and explain how the Ratin Service (preparation not supplied) deals with Rats, Mice and insect pests.

Name.....

Address.....

.....

Date of appointment..... Time.....

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS LTD., Long Acre, W.C.2.